



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ARCHAEOLOGICAL DISCUSSIONS

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN RECENT PERIODICALS



GENERAL AND MISCELLANEOUS

The Future of Museums. — At the celebration of the 140th anniversary of the foundation of the Royal Bavarian Academy at Munich, March 11, 1899, A. Furtwängler delivered the address "Über Kunstsammlungen in alter und neuer Zeit" (Munich, 1899, published by the Academy. For sale by the G. Franz publishing house). The latter part of the address is printed in *Berl. Phil. W.* May 13, 1899, pp. 602-606. In the museum of the future, important works of art are to be kept separate from the unimportant, the latter being of use for purposes of study. The building is to be subordinate to the contents. Ancient works of art should not be crowded together nor used for mere decoration. Local museums should contain the works of art found in their neighborhood, while museums not of local character should contain many reproductions. Museums of modern art should not exist, for a museum is a place for dead art, not for the living art of the present.

Archaeological Notes from Dalmatia and Pannonia. — In the *Vjesnik* of the Archaeological Society at Agram, New Series, III, 1898-99, pp. 150-205, J. Brunšmid publishes (in Croatian) the second number of his notes from Dalmatia and Pannonia (cf. *ibid.* I, pp. 148-183). The present article treats of Dalmatia and Pannonia Superior. Numerous fragments of rude sculpture, several Latin and a few Greek inscriptions of late date, a number of brick-stamps, very few vases, and some small bronze objects, fibulae and the like, are published. The article has 104 illustrations.

The Thracian God Zbelthiourdos. — This god is known only from five inscriptions and a passage in Cicero in *Pisonem* xxxv, 85, where *Iovis Velsuri fanum* (so the manuscripts, vulgo *Iovis Uriti*) is mentioned. The worship of this god, whose name is spelled in various ways in Greek and Latin, was widespread in Thrace. In a relief in the Capitoline Museum (v. Duhn, *Antik. Bildw.* III, 3771; *B. Com. Roma*, 1880, p. 12, pl. i, etc.) he appears with the attributes of Zeus, accompanied by the goddess Ἰαμβαδούλη, who is nude and rides a horse.

Trilingual Inscription from Henchir Alaouin. — In *C. R. Acad. Insc.* 1899, pp. 48–54, P. Berger and R. Cagnat publish, with somewhat exhaustive comment, an inscription in Latin, Greek, and Phoenician. It appears to be a dedication by a physician. The Latin reads:

Q. Marci(us) | Protomacus [medicus . . .] | facta L(?) . M. Cos. M |

The Greek:

Κοίνκτος Μαρκί[ς Πρωτο... | μαχος Ἡρακλείδ[ο]υ ἱατρός... |

The Phoenician inscription is translated: “(This altar) Quintus Protomachus (the physician) has given in the year of the suffetes Abdmelqart and Adonba(al).” The date is toward the middle of the first century B.C. In *C. R. Acad. Insc.* 1899, pp. 166–169, Berger writes of the peculiar form of *iod* in this inscription (cf. Clermont-Ganneau, *ibid.* p. 133).

Ancient Oil-presses in Tripoli. — At a meeting of the Society of Antiquaries, January 28, 1899, H. S. Cowper in a paper discussed the theory propounded by J. L. Myres that the Senams of Tripoli were Roman oil-presses. This explanation had reached him too late to discuss it in his recently published book; but he had since had opportunities of collecting evidence, which could be divided into three parts: (1) Statistical; by making calculations as to the crop the district of the Senams would bear, and how many presses of a given size would be required. His conclusion was that the Senams were not too numerous if the area was almost entirely devoted to olive culture. (2) Constructive evidence, which was strongly in favor of the oil-press theory. (3) The evidence of Arab tradition and nomenclature, which at first sight seemed to favor an early religious use, for the natives not only call the upright triliths “idols,” but ridicule any industrial origin when questioned. Mr. Cowper, however, although he had himself suggested a pre-Roman religious origin, thought that this could not be maintained. His opinion was that the devastation during the wars of Justinian brought the oil industry to an end, and that this district, being practically depopulated, was then occupied by some pagan stone-worshipping tribe, perhaps from the desert, and that these newcomers, entirely ignorant of the origin of these strange-looking structures, at once used them as objects of worship. The Arabs who swarmed over Barbary from the seventh century onward found this idolatry in actual practice, and hence called them “idols,” the name which they still bear. Additional arguments in favor of the identification of the Senams with oil-presses were adduced by Mr. Myres, Mr. Arthur Evans, and Mr. W. Gowland. (*Athen.* February 11, 1899.) An abstract of Mr. Myres’ original article, read at the meeting of the Society of Antiquaries, January 19, 1899, is contained in *Athen.* January 28, 1899.

Russian Iconography. — In the *R. Art Chrét.* 1898, pp. 294–302, J. Dictiot catalogues ninety-two chromo-lithographs of religious subjects procured in Russia. They are authorized for popular distribution by committees of ecclesiastical censure in Moscow, St. Petersburg, Odessa, and Kiev.

Although dating from 1887-94, they represent religious images, some of which are archaic and Slavic in character; others show the influence of western European art from the fifteenth to the eighteenth century.

EGYPT

The Furniture of Tombs of the Twelfth Dynasty.—In *R. Arch.* XXXIII, 1898, pp. 366-398, George Foucart discusses the contents of tombs of the twelfth dynasty, giving for the most part a summary of the results reached by J. Steindorff, *Grabfunde des Mittleren Reichs in den Königlichen Museen zu Berlin. I, Das Grab des Mentuhotep (Mittheilungen aus den Orientalischen Sammlungen VIII)*, Berlin, 1896. He lays stress upon the evidence that the architecture and costumes represented are the same from the fifth to the twelfth dynasty, and that they were not those of real life even in the fifth dynasty, but belong to an earlier period. The presence of two boats and of two women (representing domains) is explained by the supposition that two forms of belief survive side by side, an earlier form according to which the deceased resides in the tomb, and a later form which sends him on a voyage in the other world.

Stele of the Eighteenth Dynasty.—A stele in the Louvre has reliefs divided into five registers. The first, at the top of the stele, contains, with appropriate inscription, the adoration of Anubis, the rising and setting sun. The second contains the adoration of Anubis and Osiris, the gods of the dead; the third, the repast at the tomb; the fourth, the occupant of the tomb, Nofir-Sahou, with two slaves, engaged in his trade, that of bow-maker. The fifth register contains a hymn to Aton. Representations of bow-makers are found in tombs of all periods in Egypt, but this is the only known representation of bow-makers on a stele. Under the New Empire stelae often received in abbreviated form or résumé the decorations with which the wealthy Egyptians covered the walls of tombs. (A MORET, *R. Arch.* XXXIV, 1899, pp. 231-239; cut.)

Babylonian Influence in Egypt.—In *C. R. Acad. Insc.* 1899, pp. 60-67, L. Heuzey publishes (three pls.) three palettes from Egypt. One of these is broken and its parts are divided between the Louvre and the British Museum. The others were recently found by Quibell at Hieraconpolis. All have curious scenes of hunting and war, and on one is a figure of a king earlier than the fourth dynasty. A curious design occurs on two of these palettes,—two lions with long serpent necks stand opposite each other. In one case their necks are intertwined. The same curious creatures are seen on an early Babylonian seal published for comparison (pl.). This, taken in conjunction with the style of the relief work of the palettes, shows strong oriental influence in Egypt, and makes it probable that the Egyptian civilization was introduced from the east.

The Statue of Pepi.—In an account of this statue in *Berl. Phil. W.* January 7, 1899, p. 27, special importance is attached to the fact that it is

not of bronze, but of sheets of copper nailed together with copper nails. The small figure of Methusophis, son of Pepi, found within the large statue, is a real masterpiece. The technique is the same as that of the large statue. (Cf. *Am. J. Arch.* 1899, p. 245.)

Head of Cleopatra.—In *C. R. Acad. Insc.* 1899, pp. 132-133 (pl.), a colossal head from Alexandria is published with remarks by Maspero. It is a portrait of Cleopatra, and is all that is left, except inconsiderable fragments, of the two colossi, one male and the other female, found by Mahmoud Pacha el-Falaki some thirty years ago. The two figures were probably erected at the entrance of the temple of Demeter and Persephone, and represented Antony and Cleopatra with the attributes of Osiris and Isis. The relief from Denderah, supposed to be a portrait of Cleopatra, does not represent her. It is an Isis or Hathor, Cleopatra's cartouche being a modern addition. The colossal head from Alexandria is the only real portrait of Cleopatra extant except those on coins.

Women in Ptolemaic Egypt.—The custom of marriage between brothers and sisters in the royal family, far from being a growth of the Ptolemaic period, prevailed among the Pharaohs of the New Empire and was strongly upheld by the Osiric religion, which typified it in the holy marriage of Isis and Osiris. Originally, apparently, a compromise between a primitive religious principle of female inheritance and a later prejudice in favor of male domination, and involving as it did the doctrine that the divinity of the sovereign was in direct proportion to the purity of his descent from the royal stock, it never lost the tendency to magnify the divinity of the female members of the family, especially the eldest daughter. Though the custom was not fully established until the time of Cleopatra II, yet the first Ptolemies necessarily adopted it to gain priestly and popular acceptance for their line. Hence Ptolemy Soter's marriage with Berenice, reputed a daughter of Lagus, and the exclusion of his elder children from the succession. Hence the second Ptolemy's marriage with his eldest full sister Arsinoe, and her early deification with the name of Philadelphus. With the religious view of royalty is connected the right of the Queen-mother to rule, the frequent long delay of the marriage of the crown prince, and the "illegitimacy" of heirs not children of the eldest sister, as in the case of the children of Soter II.

From the same native principle, under Osiric influence, came the singular independence of women of other classes in business and family relations, and their prominence in religious matters. (R. E. WHITE, *J.H.S.* XVIII, 1898, pp. 238-266.)

BABYLONIA

The Antiquity of Babylonian Buildings.—At the meeting of the Academy of Inscriptions, March 17, 1899, L. Heuzey adduced as collateral proof of the antiquity of the early buildings at Shirpurla (Tello), bricks fashioned by hand and marked with the impression of the thumb. A little later, the city seal, a lion-headed eagle, was substituted. These bricks, which

go back nearly to the time of the invention of brick, bear inscriptions of kings Our-Nina and Eannadou. Such bricks are found elsewhere in Babylonia below the constructions of Naram-Sin and Sargon the Elder, and thus attest the priority of the kings whose names they bear. (*C. R. Acad. Insc.* 1899, p. 176.)

An Early Inscription.—In *C. R. Acad. Insc.* 1899, pp. 194–195, L. Heuzey gives a reading of an inscription on a fragment of a cup of calcite (so-called oriental or Egyptian alabaster) from Tello, now in Constantinople. It bears the name of Our-Nina. The inscription is rendered: “To the goddess Baou, beneficent lady, Loum-ma-doub-ni, scribe of the supervision of the measures of wheat, for the prolongation of his life, has consecrated.”

SYRIA AND PHOENICIA

Coins of Botrys.—Jules Rouvier of Beyrouth shows that an *autonomous* coinage of Botrys in Phoenicia existed under the Roman Empire, and that the *era* of the town was dated from the battle of Actium. (*J. Int. d'Arch. Num.* II, 1899, p. 9.)

The Area of Antioch.—The area of ancient Antioch is very differently given on the plans of Niebuhr, Rey, and Baedeker (481, 642, 1924 hectares), but according to Dr. Richard Kiepert the work of J. Černík, on which the last is based, is not trustworthy. Niebuhr's measurements were made in 1766 by pacing off the ground. A fresh investigation is needed, and should be made before the old city wall is destroyed. (*J. PARTSCH, Arch. Anz.* 1898, p. 223.)

The Limits of Gezer.—In *C. R. Acad. Insc.* 1899, pp. 247–251, is a careful description of the “tell” of Gezer, with three plates, by M. J. Lagrange. The inscriptions found at several points marking the limits of the ancient city are described. Though definite results are not reached, the available material is made accessible.

ASIA MINOR

The Aramaic Monument of Arabissos.—In *C. R. Acad. Insc.* 1898, pp. 808–810, Clermont-Ganneau reads the first line of the inscription . . . “made at the marriage of B I L (?) the great, the king.” At the beginning of the second line he deciphers the name *Ahuramazd(a)*. Among the reliefs are scattered Aramaic characters.

The Lycian Alphabet.—In *Jh. Oesterr. Arch. I.* 1899, pp. 52–76, Walter Arkwright discusses the Lycian alphabet, which he finds “is either directly derived from the Pamphylian, or from a common original.” The Lycian letters are twenty-nine in number. Their forms and equivalents are carefully given.

The Water-works of Smyrna.—The remains of the ancient high-service water-works of Smyrna have been traced from the source at Kara Bunar, 750 m. above sea-level, to the citadel, which is about 184 m. above the

sea, the lowest intermediate point being at the crossing of the river Meles, about 30 m. from sea-level. A wall of the native limestone, 2 m. thick, which crosses roads and streams by arches, carries a conduit made partly of perforated blocks of trachyte and partly of clay pipe. Mortar was used at the joints, where a raised ring on one block fitted into a socket on the next one. The blocks are thick enough to bear a pressure of 200 m. of water, (G. WEBER, *Jh. Arch. I.* XIV, 1899, pp. 4-25; 2 pl., 35 cuts.)

The Battle of Issus.—In *Jh. Oesterr. Arch. I.* 1899, pp. 105-128, Adolf Bauer discusses the ancient accounts of the battle of Issus and the movements of troops before the battle. Ancient historians paid little attention to topography, and their accounts of battles are therefore often incorrect. The plain where the battle of Issus was fought is about 10 km. wide, not fourteen stadia (about 2.50 km.) as Polybius states, on the authority of Callisthenes. Other topographical details are discussed. A sketch and two maps illustrate the article.

Inscriptions and Topographical Notes from Caria.—In *B.C.H.* XXII, 1898, pp. 361-402, Georges Cousin begins the publication of the itinerary of a journey in Caria in 1889, which yielded some fragments of the philosophical inscription of Oenoanda, already published. (1) From Aïdin (Tralles) to Mendéliah, south of the Meander, along the Latmic gulf. The villages passed are given, and the distances in hours and minutes. The itinerary contains fourteen inscriptions, for the most part honorary or mortuary, and generally somewhat mutilated. The presence of ancient ruins is noted, and the geographical and topographical features, but there are no detailed descriptions. (2) The *Χαλκητορεῖς*. According to the inscriptions Chalceator must be identified with Kara-Kouyouk, a few hours beyond Mendéliah. Six inscriptions are given from this neighborhood, including three already published by Myres and Paton (*J.H.S.* 1896, p. 228). All are fragmentary, but one contains, in addition to a Greek inscription, some fragments in Carian characters. (3) Mylasa. From this place seventeen inscriptions are published, including some fragments of the Latin version of the edict of Diocletian. Four of the inscriptions contain references to the *Δαίμονες ἀγαθοί*, and one seems to contain some liturgical regulations, but the greater number are too mutilated to admit of certain restoration. (4) Olymos. Ten inscriptions from this place are published, for the most part fragmentary, and printed without restorations in capitals. Of these inscriptions from Mylasa and Olymos many have been published by Judeich (*Athen. Mitth.* XIV, 1889, pp. 366-397, and XV, 1890, pp. 252-282) or Hula and Szanto (*Sitzb. Wien. Akad.* CXXXII, 1895). In some cases Cousin has been able to add a few lines or correct the readings.

In *B.C.H.* XXII, 1898, pp. 421-439, Cousin comments on the inscription from Olymos published by him on pp. 400 ff. The paper was written in 1889, and the author has merely added references to new inscriptions, as he believes the later literature has not affected his arguments. The inscription contains two legal texts, one occupying eighteen lines, the other three. It lacks a few letters on the right, but a great deal on the left,

where a slab seems to have been lost. The two documents deal with the procedure in the sale of lands, to which other inscriptions of Olymos and Mylasa refer. After a short commentary on the restorations proposed, the proper names in the first document are discussed at length. The second document is a continuation of the first, referring to the same transaction, and probably written in the same year. The *μσθωταί* are clearly the same, and this enables the author to show that the missing stone contained from thirty to thirty-five letters in a line, and that in all about forty letters are lost from the left side of the inscription. It is noticeable that the inscriptions of Olymos and the contracts relating to sales from Mylasa, which belong to the same period, contain the same names. So far as can be determined most of the inscriptions from Olymos are contemporary, and relate to sales; furthermore, the contemporary inscriptions from Mylasa also relate to sales of land in Olymos. This cannot be a chance. Waddington has already suggested that it is due to a union of Olymos with Mylasa, and a consequent reorganization of the smaller community. Cousin shows that this is connected with the growth of Mylasa after the Mithradatic wars, when Olymos, Euromos, and Labranda were absorbed. The demes of Olymos were divided among the tribes of Mylasa, while the *φυλαί* of Olymos became religious organizations and are called *συγγένειαι*. In this explanation there are of course some doubtful points due to the paucity of our information, but it seems to account for the disappearance of these towns from history. Euromos alone, as its coinage continues, seems to have retained a certain degree of autonomy.

Ancient Phrygian Civilization. — In *Athen. Mitth.* XXIV, 1899, pp. 1-45, A. Körte publishes the fourth part of his 'Kleinasiatische Studien,' discussing 'Ein altphtyrischer Tumulus bei Bos-öjuk (Lamunia).' This place is about 45 km. northwest of Dorylaeum, and must always have been a station on the main road from Bithynia to the old Phrygian cities. The ancient name, Lamounia, is known from a metrical epitaph discovered in 1895, and now first published. The place must have been of small importance, as only four inscriptions seem to have been found here. Near the modern village is the ancient necropolis, which still furnishes stone slabs for the workmen. One of these late Roman graves is described. Much more important are the remains of the old Phrygian settlement, of about 1500 B.C. This settlement seems to have occupied a rocky hill near the modern village, as is shown by abundant potsherds, and various cuttings in the rock. More information, however, is furnished by a tumulus near the foot of the hill. Such tumuli are frequent in the Phrygian plains. The sepulchral character of this mound was first made clear by the discovery of its stone top in the neighboring Turkish cemetery. Such stones are frequent in Phrygia, and Körte shows that they are phalli, and discusses analogous representations and their symbolism on graves. The removal of this mound by the railroad gave opportunity for a study of the contents, which showed that these tumuli are of great importance for the old Phrygian civilization. The mound was about 11 m. high, and 40 m. in diameter, but had been partly

levelled at the top by earlier workmen. The mound showed four layers of ashes and burnt earth, and a fifth must have covered the bottom. Through the whole mound were charred bones, potsherds, stone implements, and a few objects of metal. Five human skulls were found near the bottom. No trace of a grave chamber has been found. It seems clear that the monument was originally for one person, and that the mound was raised at four separate periods, marked by burnt offerings to the dead. The greater part of the paper is occupied by a detailed description of the objects found, including a list of the animals and plants used in the offerings. The stone objects included club-heads, a chisel, a slingstone, a mould for a dagger, and other implements, similar to those discovered at Troy. Metal was but scantily represented, a knife and some pins of nearly pure copper and a leaden weight were found, and traces of iron are certain; an important confirmation of the existence of iron in the prehistoric layers at Troy. A few manufactures of bone, such as knife-hilts, an arrow-head, and others of uncertain use. Far more numerous and important are the vases. Though few of these can be put together, the fragments show the character of old Phrygian pottery. It is similar to the Trojan ware from the fifth city. Only a few pieces show the use of the potter's wheel. Painted decoration is unknown, but variations in color are secured by burning, the inside and upper part of the outside being black, the lower part of the outside yellow or red. Such vases are usually polished. The vases are ornamented by partial polishing, by engraved patterns, and by decoration in relief. The vases in general, as at Troy, are intended for hanging rather than standing.

The various forms of these vases are described, and Trojan or other analogies pointed out in detail. They include pitchers, drinking-cups, cooking and storage vessels. In clay also are made many other implements, often of uncertain use, and frequently showing surprising identity with objects from Troy. Very rare are the fragments of representations of animals or men. The discoveries in this tumulus show a civilization not merely influenced by the Trojan, as is the case in Cyprus, but identical with it, and distinctly different from the Mycenaean. These tumuli and the remnants of this civilization are found wherever Phrygian dominion reached. That the ancient tradition that the Phrygians and Trojans came to Asia Minor from Thrace was well founded, is shown by the huge tumulus near Salonica, in which the same layers of ashes and earth can be traced, and potsherds of the same general character have been found. In Thrace such tumuli were built even down to Roman times, though in Phrygia they were early exchanged for rock-tombs.

GREECE

ARCHITECTURE

The Origin of Acroteria.—In *Jh. Oesterr. Arch. I.* 1899, pp. 1-51, O. Benndorf attempts to solve the problem of the origin of acroteria. Acroteria are foreign to Egyptian and oriental architecture and peculiar to

Greek architecture, in which they belong to the fronts or gable ends of buildings. In the imitation architecture of Lycian tombs the points of the gables have ornamentation which seems to be derived from the ornamented end of a round log serving as a ridge pole in the wooden Lycian house. The earliest Greek acroteria, *e.g.* that from the Heraeum at Olympia, are circular, or nearly circular, in form, and are explained as developments from the ornamented end of the ridge pole. Examples of such round acroteria are given. Round acroteria at the lower corners of gables, such as those from the Acropolis at Athens, published *Ant. Denk.* I, 50, are explained as derived from the ends of beams laid along the lower part of the primitive wooden roof. The Lycian house is described in detail. With the adoption of tiled roofs the heavy ridge pole became unnecessary, and the central acroterium, now retained by the power of tradition and the popular taste, took the form of a palmetto, a palmetto flanked by figures, or figures alone, the figure of Nike being the most popular. Antefixes along the sides of buildings at the edges of the roofs are derived from boards nailed on the ends of rafters as protection and ornament. The development of the tiled roof from the wooden roof is described. Japanese roofs show resemblances to Greek roofs, but this fact is not the result of early communication between the two countries. It shows, however, that similar modes of construction lead to analogous ornamental forms. The article is illustrated with fifty-four cuts.

The Stadium at Epidaurus.—At the January meeting of the German Archaeological Institute at Athens, Cavvadias spoke of the recently excavated stadium at Epidaurus. It evidently belongs to Hellenic times, as the iron clamps in the masonry of the seat of the agonodicae have the form of a double T, and an inscription has been found reading *Θρασυμήδης ἐποίησε*. The length of the stadium is 181.08 m., which gives a new foot of 0.30 m. The stone seats were placed on a foundation of earth. The stadium had no semi-circular sphendone, but was rectangular. The place of the start and that of the finish were in Greek times marked by a line, not by a pavement. Every hundred feet were columns, so that the length of the course could be decreased in certain cases. The iron pegs which marked the positions of the ten contestants were supplanted by half columns in Roman times. The hermae in the panathenaic stadium at Athens are to be explained as serving the same purpose. (*Berl. Phil. W.* March 11, 1899, p. 316.)

A Royal Dwelling of the Homeric Age.—In the *Revue des Études Anciennes*, I, 1899, pp. 89–140, Louis Rouch discusses the Homeric palace, especially the house of Odysseus. The palace consisted of detached buildings in and behind a court. In its general arrangement it resembled the palaces of Tiryns and Mycenae, but its decoration was less splendid. This was due to the state of war following the Dorian invasion and the migration of the earlier inhabitants of Greece to Asia Minor. The Greek house of the classical period developed from the Homeric house. The details of the house of Odysseus are discussed at length.

The Megaron of the Homeric Palace.—At the meeting of the German Institute in Athens, on March 15, 1899, Dörpfeld discussed the Megaron

of the Homeric palace, with special reference to its architectural reconstruction, comparing the attempt of N. M. Isham with other publications. After consideration of the form of columns, architrave, and other parts of the house, the shape of the roof was discussed at length, and the conclusion reached that at Tiryns it was certainly flat and of earth. The choice for the Homeric palace lay between this and a very steep-pitched roof, for the slight incline of the later Greek temple required good tiles such as were unknown to the Mycenaeans. This form of roof was a Corinthian invention. (*Athen. Mith.* XXIV, 1899, pp. 95-96.)

Dörpfeld on Mycenaean Architecture.—In the introduction to Manatt's translation and enlargement of Tsountas's *Μυκῆναι καὶ Μυκηναϊὸς Πολιτισμός* (The Mycenaean Age, a Study of the Monuments and Culture of Prehomeric Greece, by Ch. Tsountas and J. Irving Manatt. With an introduction by W. Dörpfeld. London, 1897, Macmillan & Co.; Boston, Houghton, Mifflin & Co.), Dörpfeld discusses several points concerning Mycenaean architecture. A German translation of part of his remarks is given by B(elger) in *Berl. Phil. W.* June 3 and 10, 1899.

The Greek Theatre.—*Athen. Mith.* XXIII (1898), pp. 382-389, contains an article by J. H. Holwerda, Jr., who discusses 'Παρασκήνια, Πάροδοι, Περίακτοι.' The word *παρασκήνιον* means "side-σκηνή," just as *παραθύρα* means "side-door." This shows that the *παρασκήνια* were used for the entrance of persons, *i.e.* the subordinate characters, and this is confirmed by Didymus as preserved by Harpocration, *s.v.* The *πάροδοι* are the doors in the *παρασκήνια*, which were concealed by a movable decoration, indicating the place from which the actor or chorus came. This decoration was usually on a large *πίναξ*, but was sometimes placed on the triangular *περίακτοι*, which of course allowed much greater changes. These views are supported by an examination of Pollux, IV, 126, 131, Athenaeus, XIV, 622 b, and Demosthenes in *Mid.* 17 with Ulpian's commentary.

SCULPTURE

Archaic Head from Lycia.—In *Ἐφ. Ἀρχ.* 1899, pp. 51-56; pl. iii, P. Kastriotis publishes an archaic female head of poros stone in the National Museum at Athens. The head was found in Lycia. It is of life size and has remains of coloring. The face is almost perfectly preserved, only the end of the nose and the upper lip being broken. The mouth wears the smile peculiar to archaic art. The head is covered with the skin of a lion's head, and is therefore interpreted as Omphale. Other representations of Omphale are mentioned, and a lead tablet from Tarentum, now in the Numismatical Museum in Athens, is published. Here Omphale appears wearing a lion's skin. The head from Lycia, which once belonged to a statue, is the earliest known representation of Omphale.

The So-called Heracles of Onatas.—In *Jh. Oesterr. Arch. I.* 1899, pp. 77-80 (2 cuts), Arthur Mahler shows that the bronze in the Bibliothèque Nationale which Friederichs (*Berlins antike Bildwerke*, II, 442) con-

nected with the Heracles of Onatas must rather represent Heracles in combat with Achelous. The object in Heracles's left hand is the horn of the river god, who may have been represented as a man with horns or as a composite monster with fish body and tail, human breast, shoulders, arms, and head, with one horn projecting from the forehead. Such an Achelous appears in a vase painting by Phanphaios in the British Museum. The bronze appears to be a work of Attic art of the beginning of the fifth century B.C.

Sculptures from Ceos.—In 'Εφ. 'Αρχ. 1898, pp. 231–242, L. Savignoni publishes (pl. xiv.) and discusses three works of sculpture from Ceos. The first is a great couchant lion near Ioulis. It was originally carved from the living rock, but has been separated from it by the rains. Even in its present bad condition it shows traces of Egyptian influence in its style. The Ionians, first of the Greeks, employed the lion freely in works of art, and the Ceans were Ionians. This lion may have been dedicated to Aristaeus. A second work of sculpture is a votive relief representing a man and a boy before four divinities of whom one is male, the others female. Probably Aristaeus (with the type of Asclepius) and the nymphs are intended. The relief resembles Attic work of the fifth century B.C. The third work is a gravestone with the inscription *Χαρίτιον Σωτηρίωνος καὶ Τρυφερίων θυγάτηρ ἡρώϊς*. Under an architrave supported by two Ionic columns stands a draped female figure. In her right hand is a torch; a second torch in her left is held down. A small female slave holds a reversed torch in one hand, a pyxis in the other. The deceased, thus represented with the attributes of Demeter and Cora, was probably a priestess. The work belongs to the second or first century B.C.

The Athena Parthenos.—In *Time and the Hour*, Boston, May 6, 1899, F. P. Stearns claims that the Farnese Athena in Naples is the best extant imitation of the Athena Parthenos. Incidentally doubts are expressed concerning the genuineness of the Strangford shield.

An Athena of the School of Alcamenes.—At a meeting of the Hellenic Society, February 23, 1899, Ernest A. Gardner read a paper on a head of Athena of the school of Alcamenes, which was formerly in the Disney collection, and had recently come into the possession of Mr. Philip Nelson, by whose kind permission it was published. The head, from its style, evidently belongs to the Attic school of the closing years of the fifth century, and shows a very remarkable expression of kindly reverie. All indications point to Alcamenes or his immediate surroundings. The head evidently is identical in type with the Athena from Crete in the Louvre, who holds a snake in a box—evidently Erichthonius—on her left arm and aegis. This Athena had already been associated with Alcamenes by Dr. Reisch upon external evidence. Other heads—notably the Glienicke head of Athena—are evidently variations on the same type, though they belong to a different set of statues. A statue in Berlin resembles the Cretan Athena, but has a child instead of the snake, and in position approximates to the “Eirene and Plutus” of Cephisodotus; and a similar motive and expression recur in the “Hermes” of Praxiteles. Casts were exhibited both of the Athena and of

the athlete in Dr. Nelson's possession, published in *J.H.S.* XVIII, pl. xi. The cast showed that this last head is more Polyclitan in style than one would suppose, judging only from the photograph. Mr. G. F. Hill, while suggesting that the Athena seen by Pausanias was of the type (known from coins and marble copies) in which her left hand rests on her hip, pointed out that although the cults of Hephaestus and Athena Hephaestia were combined at Athens, she perhaps took her name rather from Hephaestia in Lemnos, where both deities were worshipped, and that the name Lemnian attached to an Athena by Phidias was to be similarly explained. (*Athen.* March 4, 1899.)

Gardner's paper is published in full, *J.H.S.* XIX, 1899, pp. 1-12; pl. Casts of the Athena head, as well as of the athlete head, *J.H.S.* XVIII, pl. xi, can be obtained by application to Dr. Nelson at 2, Aigburth Vale, Liverpool.

Head of a Child at Carthagen.—In the *Revue des Études Anciennes*, I, 1899, pp. 59-62, pl. i, P. Paris publishes and discusses a head which Engel, in his catalogue (*Nouvelles et Correspondance* in the *R. Arch.* XXIX, 1896, p. 209) calls the head of a youth and thinks may be a bit of high relief broken off from a sarcophagus. The head is really from a statue. It represents a child with a crown of laurel. The expression is one of *bouderie*, almost of sadness. The work is excellent, and appears to be original Greek work of the third century B.C. It shows more naturalism than the work of the fourth century, but better taste than that of the second. The marble is coarse grained, probably Greek.

A New Portrait of Alexander.—The statue of Parian marble, of more than life size, from Magnesia *ad Sipylum*, which Th. Reinach has called an Apollo, is rather a portrait statue of Alexander the Great, and the object of which a fragment remains in the left hand is not a cithara, but a sword. The profile of the face especially is of the type recognized as Alexander's. The position of the sword, with blade passing up behind the arm, is not uncommon in Roman imperial statues. The right arm, which is missing, was probably raised and resting on a lance. A resemblance in style to the Mausolus suggests a connection with some one of the artists of the Mausoleum, possibly Leochares. (T. WIEGAND, *Jb. Arch. I.* XIV, 1899, pp. 1-4; pl.; 4 cuts.)

Craterus and the Proprietor of the Alexander Sarcophagus of Sidon.—In *Hermes*, 1899, pp. 231-250, H. Willrich finds in the Macedonian most prominently represented upon the Alexander sarcophagus the general Craterus. The combat with the lion probably took place before the siege of Tyre. The proprietor of the tomb, who is represented in Persian costume, is probably Kophen, son of Artabazus. The man whose murder is represented appears to be Perdikkas. The battle in which Alexander appears is probably the battle of Issus; the other battles are ascribed to the war between Antigonus and Demetrius Poliorcetes. The investigation starts with the inscription from Delphi (*B.C.H.* 1897, pp. 508 ff.; cf. *Am. J. Arch.* 1899, p. 68), which records the fact that Craterus rescued Alexander from a

lion. The historical facts pointing to the identification of the proprietor of the Alexander sarcophagus with Kophen are carefully set forth and the theories of previous writers refuted.

Sculptures from Antioch. — Little sculpture of value has been found at Antioch. A small bronze group on a high basis, a work of the Seleucid epoch, now at Constantinople, represents Hermes as gymnastic trainer, with wings and lotus-leaf in his hair, standing over an antagonist whom he has brought to his knees in wrestling. A marble statue of an orator, with the upper part of the head missing, is careful work of the late imperial time. It has the left foot advanced, contrary to early usage. Two large sarcophagi are decorated with garlands, heads, etc., in Greek style, but the figure of a victorious athlete, on one, is Roman. Of the few heads, grave-reliefs, and fragmentary inscriptions at Antioch, some were brought from Seleucia or elsewhere. (R. FÖRSTER, *Jb. Arch. I. XIII*, 1898, pp. 177-191, 1 pl.; 8 cuts.)

Athena Hygieia. — A small bronze figure of Athena, in the British Museum, of Greco-Roman workmanship, represents the goddess playing with a snake which lies on her right shoulder and breast. It is probably Athena Hygieia, a subject rare in art. The earliest known type of Hygieia is very similar, and the resemblance may be due to the fact that the two statues, Hygieia and Athena Hygieia, seen by Pausanias at Mycalessus, were both by Pyrrhus. (Cf. Pliny, *N. H.* 34, 80.) There is some evidence that the cult of Athena Hygieia began earlier than the fourth century. (H. B. WALTERS, *J.H.S.* XIX, 1899, pp. 165-168; pl.)

Lechat's "Bulletin Archéologique." — In *R. Ét. Gr.* XI, 1899, pp. 176-236, is Henri Lechat's discussion of recent archaeological publications and articles. Of 60 pages, 40 are devoted to Greek sculpture, as are 18 of the 26 cuts. Lechat is inclined to ascribe the charioteer from Delphi to a Doric school. He does not believe that the torso at the École des Beaux-Arts came from the eastern pediment of the Parthenon. The bust from Elche he considers Greek in spirit, and Spanish only in accessories. Besides discussing many recent articles on Greek sculpture, Lechat devotes some space to Mycenaean art, Greek terra-cottas, painting, vases, and goldsmith work.

Scenes of the Domestic Life of Women. — In *Ἐφ. Ἀρχ.* 1898, pp. 211-220, pl. xiii, K. Kourouniotes publishes four rudely made terra cottas. Two of these are said to have been found in graves at Thebes; the other two came from Tanagra. The two from Thebes represent women putting loaves of bread into small ovens. One of the others represents a seated woman with some jars or receptacles before her. Some not very well modelled bits of clay seem to represent a fire of sticks, and the whole scene is then one of cooking. The fourth terra-cotta represents a standing woman feeding a bird. These figures were all originally colored, and traces of colors still remain. The date assigned is the early part of the fifth century B.C.

Terra-Cotta Figures from Eretria. — In *Ἐφ. Ἀρχ.* 1899, pp. 25-44 (pl. ii; 13 figs.), Miss C. A. Hutton describes and discusses a collection of terra-cottas in the Museum at Athens, which are known to have been found in

Eretria. She divides them into three groups, those of archaic style, those of developed style, and those of later style. The first two groups contain excellent specimens of the coroplastic art, but comparison of these figures with those found at other places makes it evident that they are not of local Eretrian manufacture, but are importations from Athens and Boeotia. The most interesting of these are perhaps a semi-nude seated woman with a mirror on her lap and a group of an old woman holding a baby. The latter is, like many of the figures of the second group, very realistic. The figures of the third group are of rather heavy and clumsy forms, with bright colors. Though the workmanship is not fine, the invention and composition show much talent. The school to which these figures belong, sharing the heaviness which characterizes the school of Cyrene and even of Myrina, is doubtless a local Eretrian school.

Animals as Pedestals.—In *B.C.H.* XXII, 1898, p. 416, A. de Ridder publishes a supplement to his article on divinities on bases supported by animals in *B.C.H.* XXII, 1898, pp. 200 ff. (cf. *Am. J. Arch.* 1899, p. 289), containing cuts of two terra-cottas in Athens, mentioned *l.c.* pp. 213–215. One represents Apollo drawn by swans, the other Cybele drawn by wolves.

VASES AND PAINTING

Silhouettes in Greek Painting.—In *R. Ét. Gr.* 1898, pp. 355–388, E. Pottier discusses the use of silhouettes drawn from shadows in Greek painting. He finds numerous distortions in black-figured vase paintings which are to be explained by the fact that the painter drew the outlines of his figures with the aid of shadows thrown upon a flat surface and then added the details, in incised or white lines, without referring to the living model. In this way right arms end in left hands and left feet grow upon right legs. Similar mistakes occur in Egyptian paintings, no doubt for the same reason. This part of the article is illustrated by sixteen cuts. The use of shadow silhouettes is not found in Mycenaean art. The Dipylon vases show perhaps the use of shadows cast upon the ground, but no systematic use of shadows. Nor do “proto-Corinthian” and “proto-Attic” vases show any use of shadows. But with the second half of the seventh century,—the time when Egypt was opened to the Greeks,—the systematic use of shadows is introduced. This was not confined to vase painting, but was also employed in fresco and other great painting. A discussion of Pliny, *N.H.* XXXV, 15–16, and Athenagoras, *Apol. Christ.* p. 18–19, ed. Schwartz (= Overbeck, *Schriftquellen*, No. 381) supports this view. The monumental painting of the seventh and sixth centuries was not black figures on a light ground. The colors used were much like those used in Egypt, and were applied flat. Toward the end of the sixth century, with Cimon of Cleonae, foreshortenings, three-quarter views, etc., were introduced. At the same time Antenor and others made similar inventions in sculpture. After this a systematic use of shadow-silhouettes was no longer possible except as an occasional makeshift.

Boehlau's 'Aus Ionischen und Italischen Necropolen.'—The opening of the early cemeteries of Samos has thrown much light on early ceramic problems. The "Fikellura" ware of Rhodes is seen to be Samian, and "old Rhodian," Milesian, — both offshoots of Mycenaean, free from "geometric" influence, but destined to react later on geometric wares, producing the old Attic and similar varieties. Boehlau finds in the black polychrome incised ware of Aeolis the origin of the black-figured Attic, but this is doubtful. (B. GRAEF, November meeting Berl. Arch. Gesellsch. *Arch. Anz.* 1898, pp. 224–226.)

Geometric Vases from Greece.—In the *Jb. Arch. I.* XIV, 1899, pp. 26–43, S. Wide gives numerous illustrations of the geometric ware of Thera, Melos, and Crete, with descriptions, summary of the peculiarities of each style, and notes on Mycenaean influence. The last was strongest in Crete, where the true geometric attained no high development. Geometric ware from other Greek regions will be given in a later paper.

Early Greek Vases.—In *B.C.H.* XXII, 1898, pp. 273–302 (pl. vii; 10 figs.), Louis Couve continues his 'Notes Céramographiques.' (1) A vase in the National Museum at Athens, which belongs to the group discussed by Wide in *Jb. Arch. I.* 1897, pp. 195 ff. It shows the characteristics of the oldest Boeotian geometric style, especially the union of two techniques, the drawing of figures in outline and filling in the body with parallel or crossed lines, and the painting the body in black while leaving the head in outline. This vase, an amphora on a high foot, differs from those described by Wide in not having a neck, and thus seems in form intermediate between the Dipylon vases and the Boeotian amphorae. As the style of decoration on these vases becomes more distinctive the neck grows longer and the body more slender. (2) This form is abandoned during the classical period of vase painting, but reappears among the advanced red-figured vases, in the large Attic amphorae, which are always decorated with marriage scenes, or scenes from the gynaeceum. Even these show a slight variation in form from the archaic type. To this ancient type belong the amphorae of Melos, and the Museum at Athens contains three vases from Eretria which are clearly only a slight variation. The decoration on these vases shows the union of elements derived from Corinthian, Rhodian, and Melian vases, which characterizes the provincial art of the seventh and sixth centuries, particularly in Boeotia. (3) An amphora at Athens, decorated with a siren on each side, belonging to the same group as the Aegina crater, and the Nessus amphora; another example of this group is an amphora in the British Museum. The latter has exactly the same form as the Attic vase with the sirens, and shows the transition between the Attic-Corinthian type and the classical *pelike*. (4) A pyxis from Corinth in the Museum at Athens, decorated on one side with a human head in profile. The face is the color of the clay, the beard and hair are black. The form is peculiar to the Corinthian workshops, and seems to have been imitated only in Syracuse. (5) A deep cup, without handles or foot, found at Thebes, and now in the Museum at Athens. It shows in black figures on a yellow ground a Dionysiac scene. Dumont has

placed this among the old Corinthian vases, but neither form nor decoration shows Corinthian influence. Everything points to a Boeotian origin, and many details testify to the Ionian influence in Boeotia during the archaic period. (6) A clay tripod from Boeotia, recently acquired by the Louvre. The general character of the decorations is Corinthian, but some details show Ionian influence. The form, very similar to the tripod from Tanagra and a small vase at Athens, is another proof of the influence of metal forms on Boeotian potters. (7) This same influence is seen in two little vases in the Museum at Athens. Both are tripods; one shows the influence of the metal model, especially in the folding in of the lip; the other in the imitation of the metal rings, which are here moulded on the body of the vase as in a Corintho-Rhodian example, published by Pottier, *Mon. Piot*, I, p. 41.

Boeotian Amphorae with Reliefs.—In *B.C.H.* XXII, 1898, pp. 439–471, A. de Ridder begins the publication of the Boeotian amphorae with decoration in relief, of which four complete examples are known and some fragments. This article discusses in great detail three of the amphorae, with four plates and ten cuts in the text. A. The amphorae in Athens, already published by Wolters in *Αφ. Έρχ.* 1892, pp. 213–241, pls. 8–9. With the figures on either side of the *δέσπονα θηρών*, Wolters compared the *dii nixi*, and interpreted the goddess as Artemis Ilithyia. De Ridder believes that this is impossible, in view of the upright position of the goddess, and prefers to regard the figures as mere supporters and servants. With this vase are joined two fragments (A') in Eretria, showing purely geometric decoration. B. A large amphora from Thebes now in the Louvre. The two zones round the body show the same animals as the Athenian vase. On the neck is Perseus slaying the Gorgon. Medusa has human form joined to the body of a horse; apart from the indication of the teeth there seems no attempt to represent her as a monster. This subject is somewhat rare, but was familiar to the artists of Asia Minor, and is found on a Cyprian cylinder and a Rhodian vase, as well as on the shield of Heracles. De Ridder discusses these and other early representations, and finds the closest resemblance to the Boeotian amphora in a vase of Amasis. The form of Medusa seems unique. The birth of Pegasus was early connected with the death of the Gorgon, and the difficulty of uniting these two events was variously solved. At Selinus Medusa holds a small horse in her arms; the Boeotian artist united the human form to the body of a horse. Similar representations are found, as on two scarabaei published by Micali (figs. 5, 6). These monsters are not due to Etruscan influence but belong to Mycenaean art, and in no country did this tradition survive as long as in Boeotia. A fragment (B'), also in the Louvre, comes from another vase with the same scene. Some slight differences in details show that these reliefs were not mechanical reproductions. C. A large amphora from Thebes now in a private collection in England. On the shoulder of the vase is a procession of mounted archers, naked, but wearing a sort of peaked cap. The design is not oriental, as is shown by several details, and especially by the nudity of the men, which is purely Greek. Phocis was celebrated for its archers,

Boeotia for its cavalry, and nothing prevents interpreting this scene as a sacred procession in honor of a Boeotian divinity, probably Poseidon. The neck is occupied by a procession; at the head a woman holding a sceptre, followed by four others carrying a long chest on their heads. They are dressed in long robes richly decorated with stamped ornaments. This also represents a religious ceremony, probably in honor of the Theban Demeter. The caps of the riders and the dresses of the women are to be considered as decorated with metal rosettes, such as have been found at Mycenae and in Boeotian tombs.

The Rape of Helen.—The proto-Corinthian lecythus interpreted by Couve, *R. Arch.* XXXII, 1898, p. 213, as the goddess Eris between two pairs of combatants, is republished and reinterpreted in *R. Arch.* XXXIII, 1898, pp. 399–404, by Chr. Blinkenberg, who sees in the central female figure Helen, in the armed men on foot Theseus and Pirithous, and in the unarmed horsemen the Dioscuri.

A Corinthian Cylix at Jena.—A Corinthian cylix once belonging to Goethe is of the small class described by Furtwängler, *Sammlung Somzée*, p. 77. In size, in the use of black and red paint, and in the arrangement of the bands of decoration, it is like others, but of superior workmanship. Besides a somewhat freely grouped animal-frieze and a set of wounded combatants, it has the Hydra attacked by Heracles and Iolaus. The similarity of this and the two other instances of the scene on Corinthian vases shows the strong influence of tradition. (E. PERNICE, *Jb. Arch. I.* XIII, 1898, pp. 200–202; pl.)

Notes on Amasis and Ionic Black-figured Pottery.—Besides the seven signed vases of Amasis, two very fine unsigned amphorae, at Berlin and at Würzburg, are unmistakably his work. Others with certain of his peculiarities are perhaps from his shop, but not from his hand. Among these is an archaic psycter, or spout-amphora, a type doubtless introduced and modified by him from the Chalcidian psycter. He was an artist of great originality, probably a foreigner and perhaps from Samos, who settled in Athens under Pisistratus and who constantly tried to vary the Attic black-figured style with foreign types and elements of design. The Ionic double row of rays is one of his marks. He stands at the end of a development including the Samian "Fikellura" ware, a group of *deinoi* as yet found only in Italy, the Clazomenae sarcophagi, and a small group of amphorae of which the finest is in the Marquis of Northampton's collection. Another Attic outgrowth of this Ionic art is the class of vases known as "affected Tyrhenian" ware, one in which accuracy and delicacy of execution were developed at the expense of design. (G. KARO, *J.H.S.* XIX, 1899, pp. 133–161; 2 pls.; 4 cuts.)

Early Incense-vessels in Greece.—The cothon, which Pernice has discovered to be an incense-burner, must have been the ordinary vessel for this use in the sixth and fifth centuries. Hitherto no censers have been known earlier than the elaborate ones of metal for religious purposes, represented in severe red-figured painting. A later form, not of tripod design, occurs in

scenes of women's life and once in a grave-scene. It has been interpreted as an ointment-box. (v. FRITZE, Berl. Arch. Gesellsch. March, 1899. *Arch. Anz.* 1899, p. 16.)

Some Early Funeral Lecythi.—A white glaze-outline lecythus from Eretria (Athens, No. 1935) is the largest and finest of a small class contemporary with the "Hygiainon" lecythi, about 450 B.C., but aiming rather to express the sentiment of the scene and the actual appearance of persons and monuments, than to attain perfection of execution. A curious naïveté is shown in the egg-shaped tumulus, a compromise between plan and elevation, and in placing the sockets for vases on the face instead of the top of the steps. These lecythi, giving various scenes in the family ceremonial of respect for the dead, which resembled a sacrificial procession, not infrequently recall figures of the Parthenon frieze. (R. C. BOSANQUET, *J.H.S.* XIX, 1899, pp. 169–184; 2 pls.; 8 cuts.)

Attic Lecythus from Cyprus.—In *B.C.H.* XXII, 1898, pp. 417–420, Paul Perdrizet publishes (3 cuts) an Attic lecythus from Cyprus. The vase belongs to the so-called Locrian type; those lecythi with a lustrous yellow ground, which preceded the white lecythi, and are found much more widely diffused, being especially frequent in the Italian Locris. This vase represents a bearded man leaning on a knotted staff, with his right hand stretched out toward a cock. Above the cock is a large lyre. The vase must belong to the early part of the fifth century, a time when the relations between Athens and Cyprus were disturbed, and consequently very few Attic vases were imported. The black- and early red-figured vases are almost unknown in Cyprus. This vase closely resembles a lecythus from Ruvo in the Naples Museum, which differs chiefly in the position of the right hand of the man, which rests upon his hip, and in the fact that the cock is moving away from the figure. There can be no doubt that the vases are from the same workshop, if not by the same potter, and the fact that one was found in Cyprus and the other in Italy shows the extent of the Attic trade in the early fifth century.

Two Lecythi from Tanagra.—Under the title 'Due Lekythoi di Tanagra,' Luigi Savignoni publishes in *Athen. Mitth.* XXIII, 1898, pp. 404–408 (pl. v), two vases which were seen and drawn by Winter in 1886, and one of which was also seen by Savignoni in 1893. Their present whereabouts is not given. One lecythus contains the representation of a Persian archer, who in his flight seems to turn to his pursuer and beg for mercy. The figure obviously is taken from some larger scene, and Savignoni is disposed to connect it closely with the paintings in the Poecile. The second lecythus bears an almost illegible *καλός* inscription, and the somewhat common scene of a Nike with a basket flying toward an altar. As both vases are said to have been found in the same grave at Tanagra, the question is natural whether this is a mere chance, or whether the two designs form an allusion to the fate of the opposite parties in the great struggle, such as is found in the temple of Athena Nike on the Acropolis.

Illustrations to Bacchylides.—Among the subjects of vase paintings that illustrate or are interpreted by the poems of Bacchylides are: The

voluntary sacrifice of Croesus (III); the death of Meleager (V); the healing of the daughters of Proetus, without Melampus (XI); the last sacrifice of Heracles on Mt. Ceneaeum (XVI); Theseus and the ring (XVII). The last occurs on four red-figured vases, including a cup by Euphronius, but none shows the ring. The invulnerability of the Nemean lion (XIII) seems to have been suggested to the poets by the vase-painters' fondness for a strangling contest. Instances of the death of Archemorus (IX) throw no light on the doubtful text. (A. H. SMITH, *J.H.S.* XVIII, 1898, pp. 267-280; 1 pl.; 10 cuts.)

Greek Popular Illustrated Books.—There is artistic evidence of illustrated editions of Homer, Euripides, and Menander as early as the third century B.C., and scientific works must always have had illustrations. Epitomized texts of the cyclic poets and prose versions of some later tales that were never put in epic form were in general use by the third century, and to such texts belong the *tabulae Iliacae* of Theodosius of the time of Augustus, and similar monuments. The flourishing book-trade of this time must have made illustrated books comparatively cheap. (U. VON WILAMOWITZ-MOELLENDORFF, *Winckelmannsfest Berl. Arch. Gesellsch., Arch. Anz.* 1898, pp. 228-230.)

Mosaic at Lycosura.—The mosaic in the temple at Lycosura, described in *Πρακτικά*, 1896, pp. 109 ff., and published *ibid.* pls. i and ii (cf. Frazer, *Pausanias's Description of Greece*, IV, p. 368), is carefully described and published in the colors of the original by B. Leonardos, *Ἐφ. Ἀρχ.* 1899, pp. 44-48; pl. iii. The design, in red and white stones, exhibits two lions facing each other, surrounded by five borders of conventional patterns and plated twigs.

INSCRIPTIONS

Lexicography of Greek Inscriptions.—In the *University of Chicago Studies in Classical Philology*, II, 1898, Helen M. Searles publishes 'A Lexicographical Study of the Greek Inscriptions' (114 pp.). The new and rare words occurring in Greek inscriptions are given with references. The Attic material is less fully treated than that of the other dialects, and few words have been taken from inscriptions of the Christian era.

Early Attic Inscriptions.—In an article on 'Altattische Schriftdenkmäler' in *Athen. Mitth.* XXIII, 1898, pp. 466-492, Adolf Wilhelm discusses first the Salaminian decree, *C.I.A.* IV, 1, pp. 57 and 164, 1a, to which he adds the small fragment already identified by H. G. Lolling. The inscription is written on a tapering pillar, the lines running from top to bottom, as is not uncommon on the bases of archaic votive offerings. The six fragments are from the upper part of this column, and a restoration seems impossible, as there is no certain clew to the length of the lines. In line 2, οἰκέν ἐὰ Σαλαμῖνι is to be interpreted as οἰκέν ἐὰν Σαλαμῖνι (as Locative) or Σαλαμῖνι[ος]. Cf. Thuc. III, 18, etc. In the last line the punctuation before ἐπὶ τῆς β[ολῆς] indicates that these words are the beginning of a sentence which must have contained a dating of the decree, probably by the secretary of the senate.

These notes are followed by a careful discussion of the date of the inscription, with detailed examination of the views of Köhler, Beloch, and Keil, and full description of the palaeographical peculiarities. The conclusion reached, though with great caution, is that the decree belongs in the last decades of the sixth century, and possibly even in the time of Cleisthenes. The second part of the paper is devoted to an examination of the Hecatompedon inscription, which Lolling considered somewhat older than the inscription on the altar of Pisistratus the Younger. Kirchhoff dated it in 485-484 B.C., and this is confirmed by its very close resemblance to the first inscription in *C.I.A.* I, 133, relating to the battle of Marathon. The second inscription on this stone is in a different hand, and added later. Two plates give photographs of the Hecatompedon inscription and *C.I.A.* I, 133, and of the Salamis decree and the dedication of Pisistratus.

A Treaty of Alliance of the Year 362 B.C.—In *R. Arch.* XXXIII, 1898, pp. 313-327, Paul Foucart discusses the inscription *C.I.A.* II, 57 b, p. 403, recording an alliance of the Athenians, Arcadians, Achaeans, Eleans, and Phliasians. He maintains that the alliance was made after the battle of Mantinea, not before, and that the battle probably took place the 12th of Skiophorion, in the archonship of Chariclides, i.e. July 3 or 5, 362 B.C. The authorities for this date and several others are discussed.

Athenian Decree in Honor of Aristotle.—In *Athen. Mith.* XXIII, 1898, pp. 369-381, Engelbert Drerup discusses, under the title 'Ein athenisches Proxeniedekret für Aristoteles,' a passage in the Arabic life of the philosopher by Ibn Abi Usaibi'a, which is in large measure based on the work of Ptolemy Chennos. This passage tells of the erection by the Athenians of a stone column containing a decree in honor of Aristotle, for his services in their behalf with King Philip. This column was later overthrown by an Athenian Himeraeus, who was thereupon put to death. Later a certain Stephanus and many others erected another column, on which they placed the original vote and an account of the deed of Himeraeus and his punishment.

Drerup shows that the Greek original contained an account of an Athenian decree, the terminology of which has often been misunderstood by the Arabian, who seems to have used a Syrian translation of Ptolemy. This decree was passed originally in return for favors to Athenian ambassadors before 338 B.C., while Aristotle was still at Pella, and probably conferred on him the Proxenia. This decree was annulled by Himeraeus, brother of Demetrius of Phalerum, one of the bitterest enemies of Macedon, who was prominent in the Lamian war and at its close was put to death by Antipater. Probably this reversal of the decree was coincident with Aristotle's withdrawal from Athens in order to escape the charge of ἀσέβεια. The restoration of the decree naturally followed that of the Macedonian control of Athens. The "others" mentioned with Stephanus are probably συμπρόεδροι.

The Athenian Archons of the Third and Second Centuries before Christ.—No. 10 of the *Cornell Studies in Classical Philology* is a careful treatment of epigraphical material by William Scott Ferguson. Other

material is used whenever possible. By applying to all the available material the rule of the official order of the secretaries' tribes, Ferguson has been able to give a much more nearly complete list of archons from 307-306 to 96-95 B.C. than has ever been obtained before. In this his previous work, *The Athenian Secretaries*, No. 7 of the *Cornell Studies* (1898), is of constant service.

The Five Post-Cleisthenean Tribes. — No. 8 of the *Cornell Studies in Classical Philology* is an application of epigraphical material to history by Fred Orlando Bates. In seventy-one pages he gives the history and chronology of the tribes Antigonis and Demetrias (created 308-307 B.C.), Ptolemais (229 B.C.), Attalis (200 B.C.), and Hadrianis (125 A.D.), with lists of demes composing them and discussion of the changes caused by their creation, followed by a bibliography.

New Attic Boundary Stones. — In *Sitzb. Berl. Akad.* 1898, pp. 776-784, Erich Ziebarth publishes twenty-nine new Attic boundary stones (cf. *Sitzb. Berl. Akad.* 1897, pp. 664 ff.). Some bear simply the word *ὄρος*, while others add some designation of the plot of ground, the boundary of which is marked. In two late cases the dimensions of the plot are given.

Attic Inscriptions of Roman Times. — In *Ἐφ. Ἀρχ.* 1898, pp. 271-272, B. Leonardos publishes three late inscriptions in Athens. No. 1 is the inscription part of which is published *C.I.A.* II, 2857. The whole reads *Ἀπολλόδωρος | Θράσωνος | Β]υσζάντιος*. No. 2 reads *Αἰσχρα | Ζμυρναία | χρηστή*. No. 3 reads *Ζμύρνα | Ἡρακλείτου | Ἀντιοχέως | γυνή*. The *[Ζμύ]ρνα* [*Ἡρακλεί*]του [*Ἀντιόχι*]σσα of *C.I.A.* III, 3777, may be the daughter of the woman here mentioned.

Accounts of *Ναοποιοί* at Delphi. — In *B.C.H.* XXII, 1898, pp. 303-328, pl. xxiv, Émile Bourguet continues his publication of the inscriptions from Delphi with 'Les Comptes des Naopes sous les archontes Damoxénos, Archon, Cléon.' These accounts are in two columns on three fragments of limestone, and other fragments contain portions of the lists of *ναοποιοί*; these, however, are withheld until the complete publication of the accounts. The left-hand column contains a statement of the receipts, probably at the spring Pylaea of Damoxenos, and then the account of expenses at the autumn (346 B.C.) and spring (345 B.C.) Pylaeae of the same archon. The receipts are partly from a special fund, the exact origin of which is obscure, and partly from a sum deposited in the hands of the council at Delphi. The *εἰσιτάματα* of the *ναοποιοί*, apart from the special funds, agree in total with the *ἀναλώματα* of the Council. But the *ἀναλώματα* of the *ναοποιοί* show no agreement with the *ἀναλώματα* in the accounts of the Council. Just how this difference in detail arises cannot be explained in the present fragmentary state of our knowledge, nor is it even certain how often the two accounts were compared and verified, though it seems possible that they were audited after each Pythian festival. The right-hand column contains the close of the expenses at the autumn Pylaea (345 B.C.) and all the expenses at the spring Pylaea (344 B.C.) of Archon, and at the autumn Pylaea (344 B.C.) of Cleon. A fragment (*B.C.H.* XX, p. 694, No. 2) contains

the total expenses of the spring Pylaea of Cleon. The slab which intervened between our inscription and this fragment has been lost, unless some fragments without indication of date belong here.

Phaÿllus of Croton.—In *R. Ét. Gr.* 1899, pp. 9–19, Am. Hauvette discusses four fragments of an inscribed base found at Delphi (Homolle, *B.C.H.* XXI, 1897, p. 274), and a base found in Athens in 1889 (*C.I.A.* IV, 373, p. 203, Hoffmann, *Sylloge Epigrammatum Graecorum*, No. 364). The inscription at Delphi was a mere dedication, and is read:

Κροτω[ν]ιάται [Φάϋ]λλον [ἀνέθηκ]αν;

that at Athens is restored to read:

Πά[ρ]σι Φάϋλ[ος] ἰδεῖν ὅδε ν[ικ]ῶν τρὶς[τὸν] ἀγῶνα
ἐν] Πυθοῖ, κα[τὰ] νῆας ἐλὼν] αἷς Ἀσὶς ἔ[πεμψεν].

In our texts of Pausanias the statue of Phaÿllus at Athens is not mentioned, but a reference to it may have been lost in I, 23, 9, just before the mention of the statue of Epicharinus. A statue of Phaÿllus at Athens may have been set up, not only to gain the favor of the Crotoniates, but also to keep the memory of the Persian war fresh at a time when hostility to Persia was useful at Athens as an excuse for maintaining what was virtually an Athenian empire. The Athenian inscription belongs to a time not far from 460 B.C.,—perhaps a little later.

Aristotle's Relations to Delphi.—In *Berl. Phil. W.* February 25, 1899, H. Pomtow reviews Colin's recent publication of Delphic inscriptions, *B.C.H.* 1898, pp. 1–200, and Homolle's article on the *Πυθιονίκαι* of Aristotle, *B.C.H.* 1898, pp. 260–270. (Cf. *Am. J. Arch.* 1899, p. 307.) He quotes Aelian, *Var. Hist.* XIV, 1, to show that the honor bestowed upon Aristotle in accordance with the decree published by Homolle was subsequently withdrawn. This was immediately after the death of Alexander, in 323 B.C. All proxeny decrees of the fourth century in honor of Macedonians are earlier than 423. Very likely they were intentionally destroyed, which accounts for the fragmentary condition of those (ten in all) extant.

The Inscription of the Labyadae.—In *R. Ét. Gr.* 1898, pp. 419–422, Paul Perdrizet gives the results of an examination of this inscription. In some cases Dragoumis's readings are rejected, in others accepted.

Labys again.—In *R. Ét. Gr.* 1899, pp. 40–42, Paul Perdrizet supplements his previous article (*R. Ét. Gr.* 1898, pp. 245 ff.) by quoting Bekker's *Anecdota*, I, p. 233 (= *Frag. Hist. Graec.* III, p. 39), showing that Hermippus of Smyrna, a writer of the third century B.C., speaks of the eunuch Labys as author of the saying γνῶθι σεαυτόν. He quotes also the inscription from Thera, *C. I. G. Ins.* III, 1020, and comments on the saying σπονδαῖα μελέτα.

Revenue Edict of Diocletian.—In *B.C.H.* XXII, 1898, pp. 403–409, Paul Perdrizet publishes a fragment of the edict of Diocletian from Delphi. Some parts are already known from the fragments from Troezen and Thebes. The Delphi fragment deals with perfumes and spices, and is fully discussed by the editor, who notes that the edict of Marcus Aurelius and Commodus

in the *Digest* must be compared with these fragments and an unpublished and almost illegible fragment seen by Wilhelm at Cleitor. The section on spices is an important document in the history of Roman commerce with Africa, Arabia, India, and more remote parts of Asia.

Inscriptions from Ozolian Locris and Aetolia.—In *B.C.H.* XXII, 1898, pp. 354–361, Émile Cahen publishes three inscriptions from Ozolian Locris and Aetolia. The first two are from Malandrino, on the site of the ancient Physcus. One stone contains two manumissions in the usual form, belonging to the period shortly after the battle of Pydna, when the Locrians had left the Aetolian league. The other is also a manumission in the usual form, but belongs to the time when all of Locris had not left the Aetolian league, for the citizens of Oenoe are Aetolians. The third inscription is from Velouchovo in Aetolia, probably on the site of the ancient Aigion, and is a dedication to King Pyrrhus, son of Aeacides, who was joined by the Aetolians in his wars against Demetrius.

The Colony-law of Naupactus.—In *Eranos*, III, 1898–99, pp. 49–80, O. A. Danielsson gives, as No. 3 of his ‘zu griechischen Inschriften,’ an elaborate discussion of the inscription, *I.G.A.* No. 321, *C.I.G.S.* III, No. 334, elucidating many minute points and criticising the readings and interpretations of others.

The Thessalian Inscription concerning Sotaerus.—In *Hermes*, 1899, pp. 183–202, B. Keil discusses the inscription in honor of Sotaerus (see *Am. J. Arch.* 1897, p. 412). Keil finds that the beginning of the inscription is lost. After the analogy of *S.G.D.I.* 1332 (*Athen. Mith.* VIII, p. 107), he suggests [τῶν πολιτῶν] οἱ πλέον]ες. ἡλυαρόντος, leaving the words before these undetermined. Then he reads Φιλονίκῳ ὁ Υἱὸς Ὁθητώνιοι ἔδωκαν. The Thetionioi are inhabitants of a lost city, Theton or Thetionion. ὁ Υἱὸς is genitive of a proper name ὁ Υἱός. At the end he reads τὰ χρυσία καὶ τὰ ἀργύρια τῆς βελφαίῳ ἀποδόμενα ἔσωσε. Ὁρέσταο Φερεκράτ[εος (or Φερεκρατ[ίδαο] λέξαντος, after which a postscript was added. The article is chiefly directed against Meister's views. The different grades of honors bestowed by Greek cities upon foreigners are discussed and explained. An appendix treats of ἀγορανομεῖν and προχειροτονεῖν.

A Temple erected by the Women of Tanagra.—In *C. R. Acad. Insc.* 1898, p. 833, is a brief summary of a paper by Théodore Reinach on a Greek inscription now in the Louvre. It refers to a temple of Demeter and Persephone, and dates from the third century B.C. The expense of the reconstruction of the temple was met by a subscription among the women of Tanagra. A list of one hundred subscribers is given, followed by a list of offerings, which consist of clothing and jewels given to the goddesses. This list gives much information concerning materials, colors, and ornaments of women's garments. The paper is published in full, with photographs of the stele inscribed with the inscription, and with the inscription itself in capitals and with careful restoration in ordinary type in *R. Ét. Gr.* 1899, pp. 53–115.

Elean Inscription.—In *Eranos*, III, 1898–99, pp. 80–105, O. A. Danielsson discusses the Elean inscription, *Inscripfen von Olympia*, No. 2. He

renders the first sentence, "In respect to the Patria one shall be assured, and in respect to family and possessions." Many details of forms and meanings of words are discussed with constant criticism of previous explanations. A complete bibliography heads the article.

Elean Decree of Amnesty.—In the *Berichte über die Verhandlungen der Sächs. Ges.* 1898, pp. 218–228, R. Meister discusses the Elean decree published by Szanto, *Jh. Oesterr. Arch. I.* 1898, pp. 197–212 (cf. *Am. J. Arch.* 1899, p. 309). He gives a translation differing in some respects from Szanto's. He regards the *γενεαί* as descendants, and considers the decree an addendum or supplement. In these particulars Danielsson (*Eranos*, III, pp. 129–148) agrees with Meister, though on other points each has independent opinions. In *R. Ét. Gr.* 1899, p. 116, Michel Bréal comments briefly on the two new forms: *Δηλόμηρ* and *Ἀδελτώηαι*. He connects the latter form with *δέλος*, tablet, with the meaning "efface [from the tablet]."

The Treasure taken from Olympia in 364 B.C.—In *Sitzb. Berl. Akad.* 1898, pp. 635–644, M. Fränkel publishes and discusses an inscription in Argos (imperfectly published *C.I.G.* 1145, and elsewhere), hitherto not understood. It proves to be an important historical document, recording the sums to be returned by the Arcadians to the treasury at Olympia after their robbery of the sacred treasures in the 104th Olympiad (364 B.C.). The town of Cleonae appears as the judge, fixing the sums to be paid.

A Dedication to Artemis.—The punctured dedication on a fourth-century stater of Sicyon has been published by P. Gardner as *APTAMITOΞ ΤΑΞ ΕΑΚΕΤΑΞ ΑΜΟΝΙ*. It seems better, however, to take his seventeenth letter as the first one and to read *ΤΑΞ ΑPTAMITOΞ ΤΑΞ Ε(Λ)Α(Α)ΚΕΔ(ΑΙ)ΜΟΝΙ*. Sporadic instances of such syncopation occur before the imperial epoch. Rossbach's reading *τὰς Ἀρτάμιτος τὰς ἐγκεδμῶν* assumes an entirely new place-name, *Κεδμῶν*. (G. F. HILL, *J.H.S.* XVIII, 1898, pp. 302–305; 1 cut.)

Inscriptions from Epidaurus.—In *Ἐφ. Ἀρχ.* 1899, pp. 1–24, P. Cavadias publishes twelve inscriptions from Epidaurus. The first (pl. i) prescribes sacrifices to Apollo and to Asclepius and the gods and goddesses associated with them. On the altar of Apollo two cattle were sacrificed, one to Apollo himself, the other to the associated deities. On the altar of Asclepius three cattle were sacrificed, one to Asclepius, the two others to the gods and goddesses associated with him. At the same time a cock was offered to Asclepius, a hen to Leto, and a hen to Artemis. Wheat, barley, and wine were also offered. The thigh pieces were divided between the gods, the hieromnemones, the bards, and the guards. The guards received also the inwards. The inscription belongs to the latter part of the fifth century B.C. Excavations in the sanctuary of Apollo Maleatas uncovered a Roman building and a number of inscriptions, eight of which are published in this article. Nos. 2, 3, and 4, of late Roman times, show that the service of the temple was performed by the priest, a pyrophoros, a zakoros, and two naophylakes. Perhaps these last are identical with the guards (*φρουροί*), mentioned in the inscription of the fifth century B.C. The service of the temple

was apparently in the hands of one family for the most part, the names Eutychus, Ilarus, and Archimedes being the family names. The other inscriptions from this temple are dedicatory, one to Poseidon Salaminus. In connection with a simple inscription of two names on a stone offering in the shape of a vase or receptacle, Cavvadias argues that the object is not a vase for water for washing (see Blinkenberg, *Athen. Mitth.* 1898, pp. 14-23), but a *perirrhanterion*, and that such dedicatory objects, whether vessels or tables or other things, were not intended for use, but purely as offerings. No. 10 is a new publication of *Fouilles d'Épidaure*, p. 50, No. 77 (Le Bas-Foucart, II, 147b, Conze in *Ann. d. Ist.* 1861, p. 12). No. 11 repeats *Fouilles d'Épidaure*, p. 50, No. 73 (Le Bas-Foucart, II, 146a, Lyons, *Transactions of the Royal Society of Literature*, 1847, p. 231). No. 12 repeats *Fouilles d'Épidaure*, p. 46, No. 51 (Le Bas-Foucart, II, 146b), but with facsimile and new reading as follows: 'Ο ἱερεὺς τοῦ | Μαλεάτα Ἀπόλλωνος καὶ θεῶν | Ἀζοσίων διὰ βίου, | Αὔξησίᾳ, Ποσειδώνιος, | ἔτους | ΠΙΔ'. This removes the name of Damia which had been suggested by Foucart before Αὔξησίᾳ.

Rules of the Temple at Lycosura. — In 'Εφ. Ἀρχ. 1898, pp. 249-272, pl. xv, B. Leonardos publishes an inscription found at a place called 'ς τὰ Σελά, but undoubtedly originally from Lycosura. It is to be compared with the famous inscription from Andania. The text, with restorations, is as follows:

Δεσποίνας

(Μὴ παρέρπην ἔχοντας) Μὴ ἐξέστω
παρέρπην ἔχοντας ἐν τῷ ἱερὸν τὰς
Δεσποίνας μὴ χρ[υσ]ία ὄσα [μὴ ἰν] ἀν[ά-
5 θεμα, μὴδὲ πορφύρε[ο]ν εἰματισμὸν
μὴδὲ ἀν[θι]νὸν μὴδὲ [μέλα]να, μὴδὲ ὑπο-
δήματα, μὴδὲ [δ]ακτύλιον· [εἰ] δ' ἂν τις
παρένθῃ ἔχων [τ]ι τῶν ἁ στάλα· [κ]ωλίει,
ἀναθέτω ἐν τῷ ἱερὸν· μὴδὲ τὰς [τρί-
10 χας ἀμπεπλεγμένας, μὴδὲ κεκαλυμ-
μένους, μὴδὲ ἄνθεα παρφέρην, μὴδὲ
μύεσθαι (μύεσθαι) κύνεσαν μὴδὲ θη-
λαζομένα. Τὸς δὲ θύοντας [π]ῶς θύ[η]-
σ[ι]ν χρέεσθαι ἐλαίαι, μύρτοι, κηρίοι,
15 ὀλοαῖς α[ἱ]ρ[ο]λογημέναις, ἀγάλμα[τι],
μάκων[σ]ι λευκαῖς, λυχνίοις, θυμιά-
μασιν, [ξ]μύρναι, ἀρώμασιν· τὸς δὲ θύ-
οντας τῇ Δεσποίνᾳ θύματα θύ[η]ν
θήλεα [λευκά.....]ς καὶ κ;.....

Grammatical and epigraphical notes accompany the publication of the inscription. The Ionic alphabet is employed in the inscription, but numerous dialectic forms seem to point to an early date for it.

Inscribed Measure from Lycosura. — A fragment of stone, found near the stoa in the field of Stasinos, preserves part of a receptacle hollowed out

to serve as a measure, and bears upon its upper surface the inscription *οινικον*, to be restored *πενταχοίνικον*. The letters *τετ*, also on the upper surface but on a lower plane, are completed to read *τετραχοίνικον*. On the front of the stone is the inscription, of Roman times, [ἐπὶ δέινος τοῦ Τ]υχίππου ἐ[πιμελητοῦ] or [ἐπὶ δέινος καὶ Τυχίππου ἐ[πιμελητῶν] or, less probably, [δεῖνα Τ]υχίππου ἐ[ποίησεν]. (B. LEONARDOS, 'Εφ. 'Αρχ. 1899, pp. 47-52; fig.)

Inscriptions from Ceos. — In 'Εφ. 'Αρχ. 1898, pp. 243-248, L. Savignoni publishes four inscriptions from Ceos. The first is a fragment of a treaty of friendship and reciprocal citizenship between the Ceans and the Histiaeans. It belongs to the third or second century B.C. The second is a decree of the inhabitants of Ioulis in honor of a Cythnian whose name is lost. This is preceded on the same stone by the last words of another honorary decree. The inscription 'Αρχ. 'Εφ. 1856, p. 1459, No. 2997, is republished correctly, *Λεωρόγης | ἀνέθηκεν*, and a sketch of the pedestal upon which it is inscribed is given. The inscription 'Αρχ. 'Εφ. 1856, p. 1463, No. 3009, *C.I.G.* II, p. 1072, No. 2372, is also republished.

Inscription from Paros. — In *Athen. Mitth.* XXIII, 1898, pp. 409-440, under the title 'Die sogenannte Hetäreninschrift aus Paros,' Adolf Wilhelm publishes a revised text of the inscription first published in *Athen. Mitth.* XVIII (1893), p. 16, by Erich Pernice. The text is based upon a squeeze made in 1897, but there is still need of comparison with the stone in some places. The first lines are as follows: Σ]ωσ[τρ.....] | ἐπ' ἄρχοντος Θεόφρονος τοῦ Δειφά|νου νεωκοροῦντος Ἀκέσιος | καὶ Σοιστρ...ς? ἱερῆς ἐλόγευσε[ν] | εἰς ἐπισκευὴν τῆς κρήνης καὶ | τοῦ βωμοῦ καὶ τοῦ θαλάμου. | Then follows a list of sixty-five names of women, usually with the father's name also, and the sum contributed by each one. Wilhelm first examines the names at the beginning and their occurrence in other Parian documents. In line 4, Pernice read *Καῖς Οἰστρ[ο]ῦς*, and Maass, taking *Οἰστρώ* as a name of Aphrodite, saw in the list the names of hetaerae forming a thiasus devoted to this goddess. Wilhelm declares this reading cannot be correct (though the exact reading cannot be made out), and further that *ἱερῆς* = *ἱερεῖς* cannot be proved by a reference to the Arcadian dialect. Therefore the name of the goddess for whose sanctuary the contributions were collected is unknown. Wilhelm next examines the arguments drawn from the names of the contributors, and concludes that nothing in these compels us to believe that they belonged to hetaerae, while for several the evidence of other Parian inscriptions points the other way. Moreover, nothing indicates that we have to do with a thiasus; rather it seems natural to see merely a list of Parian women, who subscribed small sums to a pious purpose. The list of names is then subjected to a careful analysis with reference to the readings of the stone and other occurrences of the names in Parian inscriptions.

Three Rhodian Decrees. — In *R. Ét. Gr.* 1899, pp. 20-37, Maurice Holleaux discusses the three Rhodian decrees from Iasos, *Inscr. Brit. Mus.* III, No. 441, Hicks, *Greek Historical Inscriptions*, No. 182, Michel, *Rec. d'Inscr. Grecques*, No. 431. He finds that the three relate to the same events, which he summarizes as follows: King Philip V of Macedon charges Olympichus

to subdue Caria for him; Olympichus, at the head of an army, probably augmented by Macedonian contingents, menaces the Greek cities of the country; the Rhodians complain to Philip; Philip writes and reassures them; nevertheless, Podilus, a subordinate of Olympichus, invades the territory of Iasos; the Iasians appeal to the Rhodians; they, without as yet breaking with the king, peremptorily order Olympichus to cease his attacks. The date must be 202 B.C., before the Rhodians became open enemies of Philip. Some emendations of previous readings are proposed.

The Historian Acholius.—In the *Revue des Études Anciennes*, I, 1899, pp. 141–142, Ch. Lécirvain suggests that the Acholius mentioned as *ὑπαρχὸν* in the inscription from Sardis, *Le Bas-Waddington Voyage Archéologique*, III, I, No. 629, is identical with the historian Acholius cited three times in the life of Severus Alexander attributed to Lampridius, and once in the life of Aurelian attributed to Vopiscus.

The Accession of Artaxerxes Ochus.—In *Jh. Oesterr. Arch. I.* 1899, pp. 103–104, Emil Szanto publishes an inscription in Mylasa. It reads: *ἔτει* [ἐ[βδό]μῳ, [μηνί] . . | *βασιλευ*]οντος τοῦ Ἄρ[ταξέρ]ξεως, | *Μαυσσώ*]λλον τοῦ Ἑκα[τόμνου | ἐξαύραπ]εῖοντ[ος]. If Artaxerxes Ochus came to the throne in 359 B.C., the date of the inscription would be 353 B.C., the last year of Maussollus. The inscription from Tralles, *Le Bas*, III, 1651, *C.I.G.* 2919, may be an ancient forgery, and is, at any rate, of no value in fixing the date of the accession of Artaxerxes III.

Ἀπόσις Ἐτενέως.—The Ἀπόσις of the inscription *Cl. R.* 1898, p. 274 (cf. *Am. J. Arch.* 1899, p. 135), is already known from an inscription on an Alexandrian sepulchral vase, published by Neroutsos Bey, *Alexandrie Ancienne*, p. 115, as the father of a Roizis from Ettena, who died at Alexandria. (ADOLF WILHELM, *Cl. R.* 1899, p. 78.)

The Grave of Parthenius.—In *Jh. Oesterr. Arch. I.* 1898, Beiblatt, pp. 85–88, Karl Schenkl comments on the epigram *I.G.S.I.* 1089 (Kaibel, 1089). The grave contained the ashes of Parthenius and his wife Arete. Parthenius must have died in Rome.

The Epitaph of Abercius.—In the *S. S. Times*, May 13, 1899, W. M. Ramsay describes the discovery made by himself and J. R. S. Sterrett of the Greek epitaph of St. Abercius at the hot springs near the lesser Hierapolis in Phrygia. The stone, or rather the fragments of the stone, was found in 1883, and the two discoverers were actually looking for evidence about St. Abercius. The discovery of the epitaph of Pectorius, found at Autun in 1839, is briefly described. In the *S. S. Times*, May 20, translations of the two inscriptions are given. Abercius, or Avircius Marcellus, used veiled language, that his religion might not be known to pagans, but every Christian of the period—the second century—would know that he was a Christian. The words “who thinks with him,” used as a limitation of those whose prayers are desired, are an implied polemic against the Montanists. The epitaph of Pectorius, though much later than that of Abercius, resembles it so much in its wording as to suggest that it may quote from a hymn composed in Asia Minor in the second century after Christ.

Epigraphical Notes.—In the new *Revue des Études Anciennes*, 1899, pp. 7-18, Maurice Holleaux publishes 'Curæ Epigraphicae,' the first of a series of articles on inscriptions. Here he gives notes on twenty-three Greek inscriptions, namely: *C.I.G.* 3045 (Le Bas-Waddington 50); Inscription from Pergamon, No. 163; Waddington, *Inscr. d'Asie Mineure*, No. 66; *B.C.H.* 1880, p. 160, No. 11; *B.C.H.* 1881, p. 480; *B.C.H.* 1881, p. 481; *B.C.H.* 1887, p. 117; *B.C.H.* 1887, p. 145, No. 46; *B.C.H.* 1883, p. 300; (*B.C.H.* 1887, p. 219; Reinach, *Chron. d'Orient*, I, p. 393; Michel, *Rec. d'Inscr. Gr.* 545); *B.C.H.* 1889, p. 240; *B.C.H.* 1889, p. 150, No. 13; *B.C.H.* 1889, p. 299; *B.C.H.* 1890, p. 162; *B.C.H.* 1890, p. 604, No. 1; *B.C.H.* 1890, p. 626; *B.C.H.* 1893, p. 213; *Inscr. Brit. Mus.* 402; *Inscr. Brit. Mus.* 421 (Michel, *Rec. d'Inscr. Gr.* 543); *C. I. G. Ins.* I, 1036; *C. I. G. Ins.* III, 1073; *B.C.H.* 1878, p. 602, No. 12; *B.C.H.* 1881, p. 485, No. 7; *B.C.H.* XII, 1888, pp. 306 ff. (*C.I.G.S.* I, 2711).

COINS

Coin-types of Some Cilician Cities.—Fifty-five coins of Cilicia, chiefly copper, are published, some for the first time. The city-goddess of Aegæae appears as the personified Ecclesia, that of Anazarbus as Elpis. A coin of Mallus mentions the sanctuary of Amphiloehus, founded there by Alexander. From Soli is an Astarte riding a bull, and a bull-Bacchus, a type hitherto known only from coins of Scepsis. A few rare coins belonging to the restoration of Soli in 66 B.C. are marked Πομπηϊανῶν, from the city-name Pompeii or Pompeia. Later it was always Pompeiopolis. The large number of coins of A.D. 164, with busts of Chrysippus, Aratus, and others, indicates a special festival and dedication in that year. To Tarsus belongs an unusually well-modelled head of Antiochus IX, on a silver tetradrachm. A god standing on a lion must be some local divinity. Many types occur of the two chief gods of the city, Apollo Lycius, an archaic figure standing on the omphalos, holding two wolves, and Perseus, who holds a harp and is connected by some legend with a fisherman. A cult of Cronos also appears. Eight heads around a band are probably portraits of the Antonine family. (F. IMHOOF-BLUMER, *J.H.S.* XVIII, 1898, pp. 161-181; 2 pls.)

Coinage of Tarentum.—A new attempt at the chronological arrangement of the bronze coinage of Tarentum is that of P. Vlasto. The gold *staters* of Pyrrhus of Macedon, which circulated freely at Tarentum from 281 to 272 B.C., give him his point of departure, for he finds a close parallelism of style between these and the earliest bronze coins of that city. Head (*Hist. Num.* p. 56) had assigned them to about 300 B.C. Vlasto then arranges the various types (of which, considering the immense silver coinage of Tarentum, there are remarkably few) in sequence, down to the Roman occupation in 209 B.C. (*J. Int. d'Arch. Num.* II, 1899, pp. 1-8.)

MISCELLANEOUS

Prehellenic Greece.—In *R. Arch.* XXXIV, 1899, pp. 65–96, Victor Bérard discusses the relation of the sites of cities to the civilization of their inhabitants and the information concerning early civilizations to be derived from a study of sites. Such study he proposes to call *topologie*. He finds that many of the earliest sites in Greece prove that the coasts were exposed to pirates, in other words, that the inhabitants of the country were not seafaring people, but traded with a people who occupied sites on the coast and kept open trade routes on land, as, for instance, that from the valley of the Alpheus to the Eurotas. He discusses in particular several sites in Arcadia and the six places called Astypalaea. The ancient habit of travelling by land rather than by sea made many routes important which are neglected in modern times.

Early Remains in the Cyclades.—In *Ἑφ. Ἀρχ.* 1898, pp. 137–212, Chr. Tsountas describes early graves and other remains at Amorgus, Paros, Antiparos, and Despotiko. The graves described are built of stone slabs, sometimes partly or entirely paved with stone, sometimes without pavement. In shape they are not rectangular, but broader at one end than at the other, often of quite irregular plan. The bodies were laid upon the right side, with the legs bent. In fact, the graves are too short to receive bodies laid out straight. Besides graves, some remains of walls are described. In the graves were found personal ornaments, rude idols of terra-cotta and marble, much pottery, and some weapons, the last, however, only at Amorgus. Tsountas believes that the civilization represented by these graves and their contents was at its height between 2500 and 2000 B.C. It lasted for a long time, for the development from the rudest to the best pottery and from the most primitive idols to those representing nude females with their hands crossed below the breasts must have required many years. These nude female figures have in Tsountas's opinion no connection with Babylonian mythology. What the name of the inhabitants of the Cyclades at this early period was cannot be told with certainty, but they may have been Carians. The population of the islands seems not to have been more dense than in later times. The people apparently lived by farming and fishing, probably eating polyps and the like more than real fish. They probably made their own copper utensils. Traces of small mining operations have been found at Paros. This article is illustrated by five plates (151 figs.), and fifteen cuts in the text.

Prehistoric Idols of Lead.—In *Athen. Mith.* XXIII, pp. 462–465, Paul Wolters discusses the prehistoric idols of lead, with special reference to the article of C. C. Edgar in *Annual of the British School at Athens*, III, 1896–7, p. 50. The statements of Ross are first examined, and the conclusion reached that Ross *may* have known several lead idols, though it is possible that he saw only one. Wolters reasserts that the Finlay figure is a forgery. It is an exact copy of the marble figures, where eyes and mouth were painted, and like them has no trace of these features. In a lead figure

these must have been moulded. The only certain idol of this type is the figure published by Edgar.

The Island of Amorgus. — In the *Bulletin de la Société Royale Belge de Géographie*, 1899, pp. 90–108, is a description, with map, of the island of Amorgus by H. Hautteccœur. The situation, size, name, inhabitants, and all natural features of the island are discussed.

The Mycenaean Period in Cyprus. — At the March meeting of the Berlin Anthropological Society, Max Ohnefalsch-Richter read a paper on the Mycenaean period in Cyprus, in the preparation of which he had been assisted by the Assyriologist, H. Winckler. Among the 296 tablets of Tell el Amarna are eight letters from the king of Alasia to Amenhotep III and IV. In these much copper is mentioned, hence it is inferred that Alasia is Cyprus. In a bilingual inscription found at Franzissa in Cyprus, in the sacred precinct of Apollo Ressef, Apollo has the epithet Alasiotas, which confirms the identification of Alasia with Cyprus. The "Mycenaean" clay vases of Cypriote manufacture found at Tell el Amarna, and the hand-made clay vessels of Cyprus belonging to the bronze age, show that the king of Alasia exported Cypriote and "Mycenaean" terra-cotta vases as well as copper. That he was in direct communication with Mycenae is made still more probable by the discovery of Mycenaean gold work at Salamis in Cyprus in 1886. (*Berl. Phil. W.* April 22, 1899, p. 506.)

Worship of the Dead at Menidi. — At the January meeting of the German Archaeological Institute in Athens, Paul Wolters spoke of the tomb at Menidi, and the objects found there. It is evident that the dead buried in the tomb were worshipped by the Acharnians until the second half of the fifth century B.C., but not later. Perhaps the Peloponnesian war put an end to the worship. (*Berl. Phil. W.* March 11, 1899, p. 316.)

The Yoke of the Homeric Wagon. — In *Jh. Oesterr. Arch. I.* 1899, pp. 137–150, Wolfgang Reichel discusses Iliad Ω , 268–274, and the yoke and harness of the Homeric wagon. Twenty-one cuts illustrate the article. The $\delta\mu\phi\alpha\lambda\acute{o}\varsigma$ is a knob on the middle of the yoke. The $\omicron\eta\kappa\epsilon\varsigma$ are handles at the ends of the yoke. The $\kappa\rho\acute{\iota}\kappa\omicron\varsigma$ is a ring on the yoke, which was passed over the $\xi\sigma\tau\omega\rho$, a nail in the pole. The yoke was bound to the pole by a long strap $\zeta\upsilon\gamma\acute{o}\delta\epsilon\sigma\mu\omicron\nu$, which was wound about the pole. The end of the $\zeta\upsilon\gamma\acute{o}\delta\epsilon\sigma\mu\omicron\nu$ is the $\gamma\lambda\omega\chi\acute{\iota}\varsigma$. Examples of such yokes and fastenings are given. In P 440 and T 406 the $\zeta\upsilon\gamma\lambda\eta$ is a collective term embracing at least the $\lambda\acute{\epsilon}\pi\alpha\delta\nu\omicron\nu$, the strap which passed about the horse's breast, and the $\mu\alpha\sigma\chi\alpha\lambda\iota\sigma\tau\acute{\eta}\rho$ or girth. The ordinary yoke had a cloth or the like wound round it to protect the horse from the rubbing of the yoke. In Assyrian and Egyptian harness a broad cloth or shield served this purpose and extended so far forward as to cover part of the mane. This may also have been the case in the harness of the Homeric war-chariot. When the Homeric heroes drove three horses, the third was merely an extra horse, and drew no part of the chariot.

The Homeric Bow. — The bow of Pandarus, Δ 105 ff., made of two ibex horns joined in the middle, is an impossibility, as there handled. The

bow of Homeric times was undoubtedly like those made of wood, horn, and sinew, used in Western Asia continuously down to the present day. Guards for the three string-fingers, similar to modern ones, are represented in vase-paintings of Heracles and on a relief from Sendshirli. Drawing the string with the thumb is a later Persian and Chinese custom. (V. LUSCHAN, *Berl. Arch. Gesellsch.* January, 1899; *Arch. Anz.* 1899, pp. 12-13.)

Three Greek Bronzes.—In *Cl. R.* 1899, pp. 76-78, Arthur Bernard Cook describes three archaic bronzes recently acquired by the British Museum. The first is a crescent-shaped plate from a fibula belonging to the geometric period. At the right of the central rosette are traces of a horse with trappings. Vacant spaces are filled with birds. At the left is a representation of Heracles, aided by Iolaus, killing the Lernaean Hydra. The second bronze is a similar fibula. Here a ship is represented, in which a man is working the steering-oar with his foot. The third bronze is a circular plate from the Tyszkiewicz collection, published by Fröhner, *R. Arch.* 1891, Part II, pp. 45 ff., pl. xvii. The inscription is published and discussed. The first word should read Ἐξοῖδα(ς), with omission of final *s*, not Ἐξώρπα.

Antiquities of Ceos.—In Ἐφ. Ἀρχ. 1898, pp. 219-248 (pl. xiv; 5 cuts), L. Savignoni describes antiquities seen at Ceos. At Ioulis, Koressos, and Poieessa little of importance is noted. At Karthaia remains of "Cyclopean" walls exist. They had a gateway, and probably served as a fortification. The tower at Hagia Marina is a remarkably well-preserved specimen of a square Hellenic tower. Many traces of towers of various shapes exist in different parts of the island. Some of these have underground connection with other buildings. Several works of sculpture and two inscriptions are published.

Cos Astypalaia.—In the *Annual of the British School at Athens*, No. IV, pp. 95-100, Duncan Mackenzie writes of a visit to Cos in September, 1898. Near the village of Kephalos are remains of an acropolis wall of three different periods, seventh or sixth century B.C., fifth century B.C., and Hellenistic. There is also a Greek necropolis of considerable size. In a church are remains of ancient buildings. There is clear evidence of an important ancient settlement. This Mackenzie believes was the early capital of the island before the site of the modern town of Kos became the chief place. The name of this early capital was Astypalaia, and the name Stypmalaia still clings to part of the site. The ancient inhabitants, however, called themselves the δᾶμος ὁ Ἰσθμιωτᾶν. No separate town Isthmus existed. The early capital of the island was, then, on the eastern coast. The theories of previous visitors to the island are briefly discussed.

Antiquities of Cos.—In *Athen. Mitth.* XXIII, 1898, pp. 441-461, R. Herzog publishes the first part of a "Reisebericht aus Kos." His visit to the island in the summer of 1898 had for its first object the determination of the site of the Asclepieum. He was not allowed to study the interior of the castle, but a careful examination of the neighborhood of the city enabled him to determine the general course of the walls, and to find a

probable site for the sanctuary of Asclepius, apparently in the place indicated by Rayet in 1876. The single day of trial excavation, which was allowed him by the Turkish government, yielded nothing in confirmation of this view, but seemed to promise good results to a systematic undertaking. Herzog believes that the temple, having fallen in an earthquake, was covered by soil from the mountains, and thus very few fragments are to be found in the neighborhood of the city. During his stay Herzog also made topographical studies in the neighborhood of the city, collected many inscriptions, and located the ancient demes. More than 150 unpublished inscriptions and various investigations connected with them are to appear in book form under the title *Koische Forschungen und Funde*. Four new inscriptions with commentary conclude the article. The first is part of an honorary decree, seemingly connected with a Coan who had headed an embassy of Ptolemy Philadelphus bringing offerings to Asclepius and a letter to the Coans. The second and third, on opposite sides of the same stone, are connected with the worship of Adrastea and Nemesis; one contains regulations regarding offerings and their value, the other a very fragmentary regulation connected with the purchase of a priesthood. The fourth inscription is a decree of the Samothracians in honor of a Coan. A second article is to give some account of the archaeological results of the visit, as these are not to be included in the book.

Notes from Macedonia. — In *B.C.H.* XXII, 1898, pp. 335–353, Paul Perdrizet continues his ‘Voyage dans la Macédoine première.’ (See *Am. J. Arch.* 1899, p. 315.) (1) About 6 km. northeast of Amphipolis is an interesting tomb of the Macedonian type, hitherto undescribed. This type consists of two subterranean chambers, a vestibule and the burial chamber proper, in which the bodies are placed not in sarcophagi, but on stone couches. Four of these tombs have been already discovered in Macedonia, and like the tomb near Amphipolis they seem to have been placed in the diameter of a tumulus. This tomb is carefully built, and the chambers are covered by an arched vault. The door is of blue marble made in imitation of a wooden door with iron fastenings. In front of the door a wall was built to lessen the thrust of the earth. The inner chamber was 3.03 m. square and contained in the back corners two couches, which seem to have been sculptured on the long sides. The discovery of a similar tomb near Adrianople, in a purely Thracian region, justifies the belief that this tomb belonged to a Thracian chief of the Macedonian period. (2) At Dokzat, a village between Drama and the ruins of Philippi, Franz Cumont has found a dedication which may be restored, *Valeria Severa antistes Deanae Gaszoriae perpetua (?) a sanctissimo ordine, ex decreto dec(urionum) imaginem p(ecunia) sua sibi et Atiario Acmaeo nepoti suo l(ibens) p(osuit)*. Though no mention of Artemis Gazoria is found in Preller-Robert, Roscher, or Pauly-Wissowa, the epithet is known from Steph. Byz. s. v. Γάζωπος, and from two inscriptions found in 1858 by Delacoulouche (*Un berceau de la puissance macédonienne*, pp. 29, 179–180). The Artemis Gazoria is undoubtedly the Thracian Artemis (cf. Hdt. V, 7), and may well be the Artemis to whom the uninscribed rock

sculptures of Philippi were dedicated. (3) The Greek colonies in Thrace have hitherto furnished only a single early inscription, and even that belongs to the end of the fifth century. In the village of Karien Cumont has recently copied ΩΡΩΞ, which he regards as a late mistake for ὄρος. This region, however, was originally colonized from Thasos, and the Thasians, as a colony from Paros, of course used the Parian alphabet, in which Ω and Ο have exchanged values. It thus appears that this is the oldest known Thracian inscription, though the absence of the rough breathing forbids assigning it to the sixth century. (4) The peculiar *ex-voto* of Amphipolis (*B.C.H.* 1895, p. 532) is given in its exact form:

ΙΕΡΗΤΕΥΟΝΤΟC	ΤΟΤΟΗΤΙΘΕΟΔΑΙΜΟΝΙ
ΖΩΙΑΟΥΤΟΥ	ΥΠΝΩΙΠΤΟΤΑΙΟCΚΛΩΔΙΟC
ΚΑCΑΝΔΡΟΥ	CΕΛΕΥΚΟCΤΗΝΕΥΧΗΝ

The literature on this dedication is given and the numerous mistakes pointed out. Dimitzas in his *Μακεδονικά* has referred to it three times (Nos. 861, 871, 864). Couninéry, who was consul at Salonica in 1793, has given a drawing of the relief in his *Voyage dans la Macédoine*, I, p. 125, pl. viii. This drawing is reproduced by Perdrizet, who was not allowed to photograph the original. It represents an ass, from behind whose neck rises a woman's head; around the fore legs is coiled a serpent, another is coiled about the back, and the tail of the monster is a serpent. Possibly Totoes is a Thracian god to whom Seleucus offers a representation of a terrifying dream.

Pizos in Thrace.—In *B.C.H.* XXII, 1898, pp. 472–491, Georges Seure publishes the first part of an account of a journey in Thrace, dealing with the Roman *emporium* of Pizos. The first section deals with the topography. The Peutinger Table and the Antonine Itinerary mention the place as the second station on the road from Philippopolis to Adrianople. A fragmentary inscription discovered in 1885 shows that Pizos was an *emporium*, founded under Septimius Severus in 202 A.D. and situated on the hill *Hissar Kassaba*, near the village of Tchekerleri. This gives a starting-point for determination of the stations mentioned in the itineraries as in the immediate neighborhood. The situation of eight of these stations is discussed and shown on a map of the modern district of Tchirpan. The second section contains the complete text of a long inscription, which was discovered in 1895, and to which the fragment of 1885 belonged. It is on a stele of white marble 2.70 m. high and about 1.18 m. broad. A broad border reduces the inscribed surface to 2 m. × 0.90 m. It contains three parts: (1) The date of the founding of the *emporium*, filling 11 lines. (2) A list of the first inhabitants of the new city, filling 190 lines in 3 columns, and divided into 9 groups, each headed by the name of a village. The fourth column contains at the head *ὑπατοὶ οἰκίτροες*, followed by 9 names, and at the very bottom 3 names as a supplement to the list of one of the villages. The 9 names at the head of the fourth column are Greek or Roman, the others all

Thracian; hence these are the chief men, and their number corresponds with the number of the villages. (3) The greater part of the fourth column (67 lines) is occupied by an edict of the *legatus pro praetore*, C. Sicennius Clarus. This is divided into the title, a preamble relating to the imperial purposes in regard to Thracian emporia, and the special measures of the legate relating to the organization of Pizos, which include the rank and duties of the magistrates, the collection and the privileges of the inhabitants, the erection of public buildings, and the responsibility of the magistrates to the people. Seure postpones any commentary on this edict until a later article.

The Tettix worn in the Hair.—In the *Revue des Études Anciennes*, I, 1899, pp. 19–22, H. Lechat accepts the conclusions of Studniczka, ‘Krobylos und Tettiges,’ *Jb. Arch. I.* XI, 1896, pp. 248–291, concerning the Krobylos and the Tettiges, the latter being the spirals of metal worn to keep the hair in place. Lechat gives as the probable reason for the name Tettix, that the metal spirals hidden in the hair made a sound by rubbing against each other which resembled the sound made by the cicadae hidden in the trees.

Eleusinian Monuments and Worship.—In *Athen. Mith.* XXIV, 1899, pp. 46–71, O. Rubensohn publishes ‘Eleusinische Beiträge,’ in which three works of art are discussed. (1) Demeter on the ‘*Ἀγέλαστος πέτρα*. Examination of the literary sources shows that this is the name for a cliff overhanging the entrance to Hades. That it was the resting-place of Demeter in the Eleusinian story is shown by its mention in the accounts of the Epistatae (‘*Εφ. Ἀρχ.* 1883). It is to be identified with the northern part of the rock of the Eleusinian acropolis, just over the entrance to the lower world marked by the Plutonion. Attempts to find representations of Demeter on the ‘*Ἀγέλαστος πέτρα* in works of art have been unsuccessful because of the belief that it was a stone seat, but the fragments of a relief from Eleusis, published by Rubensohn (pl. viii), seem to show a group of worshippers approaching a goddess seated on a rocky surface, scarcely above the level of the ground. Only about half the relief is preserved, so that the figures accompanying the goddess are unknown. It is barely possible that the same scene is represented in the bronze published by Von Duhn in the *Neue Heidelberger Jahrbücher*, III (pl. i). (2) Pl. viii, Nos. 2 and 3, contains reproductions of two fragments of a large cylindrical support; the first examples of polychrome pottery with representations of the Eleusinian divinities, which have been found in Eleusis. One piece shows Demeter seated, as on the hydria from Cumae at St. Petersburg, a “*thymiaterion*,” and traces of a fully draped standing figure, perhaps Cora or Iacchus. The other fragment shows two figures and indistinct traces of a third. One of these figures recalls the swine-bearer of the Cumae vase, but the animal on the fragment is certainly not a swine. The other figure is a youth with a torch. To neither can a definite name be given. (3) At Eleusis Triptolemus is the original ploughman. This is not a trait borrowed from Egypt, for in the pure Egyptian cult there is no trace of a ploughman Osiris, who is rather transformed in Hellenistic times by Eleusinian influ-

ence. The story was local, and when Eleusis and Athens were united, Triptolemus appeared beside the Athenian Epimenides. While the vase-painters usually represent Triptolemus as receiving the grain for men from Demeter, two vases show his connection with the plough. One is an often published crater from Cumae, an Attic work of the middle of the fifth century, where Triptolemus, about to mount his winged chariot, looks back at Demeter, who holds a large plough. The other is a Boeotian red-figured scyphus recently acquired by the Berlin Museum, published by Rubensohn (pl. vii). Triptolemus, without his chariot, receives the grain from Demeter with his right hand, while his left rests on the handle of his plough. Behind him stands Cora with, as usual, two torches. These vases prove that the cult of the ploughman Triptolemus is pure Attic worship of the fifth century, and beside them the later monumental evidence is of little importance.

The Votive Offerings at Delphi. — In an article, 'Zur Topographie der delphischen Weihgeschenke,' published in *B.C.H.* XXII, 1898, pp. 329-334, Heinrich Bulle and Theodor Wiegand give the results of a study of the bases of some of the votive offerings mentioned by Pausanias as near the entrance into the sacred enclosure. The first offering mentioned is the bull dedicated by the Corcyraeans, the work of Theopropos of Aegina, whose signature has been found on a limestone block, which might well be part of the monument, and corresponds well to a base on the right of the entrance. With this as a starting-point, the following monuments are assigned to their places between the entrance and the Treasury of Sicyon: the offering of the Tegeans, the monument of Lysander and his generals, the horse dedicated by the Argives, the Athenian monument in honor of the victory at Marathon, the Argive monuments of the Seven against Thebes, the Epigoni, and the Argive kings, and lastly the monument of the Tarentines. Two cuts in the text show the basis of the Corcyraean bull, and a part of the large plan of Delphi indicating the positions assigned to the monuments.

Some Carian and Hellenic Oil-presses. — The very primitive arrangement now or recently in use in Caria, Tripoli, and elsewhere for extracting olive-oil, suggests a similar use for certain ancient stones found in those regions which have been considered altars, washing-troughs, or parts of wine-presses. Grinding-troughs, press-beds, weightstones, and even the hole in the wall for receiving the fulcrum-end of a press-beam, can be thus identified. (W. R. PATON and J. L. MYRES, *J.H.S.* XVIII, 1898, pp. 209-217; 8 cuts.)

Birds and Statues. — The *arundo in vertice fixa* of Horace's Priapus (*Sat.* I, 8, 3-7), to keep the birds off, suggests that the pointed bronze spikes on the heads of the Acropolis "maidens" served the same purpose without any disk attached. Some of the metope heads of the temple of Zeus at Olympia have sockets for such spikes. Still more effective was the crescent, *μηνίσκος* (Arist. *Av.* 1114), with its two points, and a three-pronged fork even has been found. In the *Birds*, ll. 359 ff., where the two men, carrying their kitchen utensils, are attacked by the birds, each of them puts on a kettle as a helmet and then sticks on a bird-spit in addition, *πρὸς*

ἀντήν, that is, standing upright in the roll of hair, where it remains even after a partial disarming. The usual reading, πρὸ σαντόν, has no manuscript authority and quite misses the point. (A. TRENDELENBERG, *Winckelmanns-fest Berl. Arch. Gesellschaft., Arch. Anz.* 1898, pp. 230-234; cut.)

A Tour in Greece in the Fifteenth Century. — In *Athen. Mitth.* XXIV (1899), pp. 72-88, Erich Ziebarth publishes an Italian account of a tour in Greece in the fifteenth century. The work is contained in *Codex Ambros. C. 61 inf.*, containing among other papers the sheets from which Muratori derived some of his Greek inscriptions. This traveller starting from Modon, journeyed by land and water via Corone, Porto Vitulo, Monemvasia and Cyparissia to Nauplia, then via Corinth, Megara, and Eleusis to Athens, and apparently returned via Corinth, Sparta, and Mistra. The same hand seems to have added a short description of the hippodrome of Constantinople, and his route thither seems to have taken him to Chios. He was a Venetian, and the only chronological indication in the account points to a time shortly after 1463. His description is clear and generally correct. He gives the situation of Athens, and distribution of the city around the Acropolis, on which he mentions only the Parthenon and the Frankish palace in the Propylaea. Of the buildings in the lower city he mentions the Olympieum, the arch of Hadrian, a Roman grave-monument near the present Zappeion (cf. *C.I.A.* III, 1423), the Stadium (he calls it the Theatre), the aqueduct of Hadrian, the monument of Lysicrates, the columns above the theatre, the monument of Philopappus, the "Theseum," the Stoa of Hadrian, the Tower of the Winds and parts of the neighboring Roman agora. He also mentions the lion at the Piraeus, and probably the temple at Corinth.

A Letter of Ernest Beulé. — In *R. Ét. Gr.* 1899, pp. 1-8, a letter of Ernest Beulé to Daveluy, first director of the French School at Athens, is published by Paul and Victor Glachant. The letter is dated at Naples, October 2, 1851, and is interesting because it shows the care with which Beulé prepared for his work and also because it exhibits the difficulties of a student at Athens at that time.

ITALY

SCULPTURE

A Lost Statue of the Enthroned Zeus. — There is a marked likeness between a torso at Naples, the lower half of a seated draped figure said to be from Herculaneum, and a statue of the seated Zeus once in the grounds of Cardinal Cesi at Rome, which is now known only through drawings. They are evidently copies of a colossal figure belonging to a school such as the New Attic, which applied Hellenistic skill to earlier models. This suggests the Capitoline Jupiter of Apollonius, a gold-ivory statue belonging probably to the restoration of the temple by Catulus in 69 B.C. The burning of the temple in 69 A.D. sets a time limit for the marble copies. Literary allusions

show that the Cesi statue formed part of the collection of Janni Ciampolino, about 1500. (A. MICHAELIS, *Jb. Arch. I.* XIII, 1898, pp. 192-200; 4 cuts.)

Relief representing Mars, Venus, and Julius Caesar.—In *C. R. Acad. Insc.* 1898, pp. 838-839, is a communication from Stéphane Gsell relating to a bas-relief from Carthage, now in the museum at Algiers. Upon it are figures of Mars, Venus, and Julius Caesar. Gsell concludes that the relief represents the three statues of the temple of Mars Ultor at Rome. The relief was discovered some forty years ago, and is published by Doublet, *Musée d'Alger*, pl. xi, fig. 5. It is republished by Gsell in *R. Arch.* XXXIV, 1899, pl. ii, pp. 37-43, with a discussion of the identification of the figures represented.

The Bust of Cicero at Apsley House.—In *R. Arch.* XXXIV, 1899, pp. 126-127, Salomon Reinach declares that the inscription *CICERO* on the bust at Apsley House, which Furtwängler, *Jb. Arch. Inst.* 1888, p. 301, regards as a bust of Cicero, is a forgery. The most characteristic parts of the face are modern, and what is ancient in the bust probably belongs to the time of Augustus. The person represented is no doubt a person of importance under Augustus, probably Maecenas or Pollio.

Pasiphae and Daedalus.—In *Not. Scavi*, November, 1898, pp. 456-458, (1 fig.), L. Savignoni describes a cinerary urn recently acquired by the Museo delle Terme at Rome. In low relief, the story of Pasiphae is represented, the face of Daedalus, who is seated at his work, being probably a portrait. The bull is shown near Pasiphae, a novelty in the representations of this story. The inscription, of the second or third century, takes the place of an older one that was erased. The sculpture may belong to the first part of the second century.

Two Busts of the So-called Vitellius.—A bust of the type commonly called Vitellius has come into the possession of an artist in Paris. The bust is of cement, and has been exposed to the weather. It is, moreover, clearly a cast. The original even is probably not ancient. Of the many busts of this type but few are ancient. Among these are two in Vienna. There is no reason to think that Vitellius is represented, as the type on coins of Vitellius does not resemble the busts, and it is not probable that busts of Vitellius have been preserved. In the museum at Toulouse is a small bust of terra-cotta of the type ordinarily called Vitellius. This is said to have been found in a tomb at Narbonne. If this is really an antique, it cannot represent Vitellius, for his likeness cannot have been put into a tomb. It is probably the likeness of a philosopher or man of letters, a remark which applies to all the busts of this type. (SALOMON REINACH, *R. Arch.* XXXIV, 1899, pp. 205-211; pl. vi.)

VASES AND PAINTING

Caelius Vibenna and Mastarna.—In the *Jb. Arch. I.* XIV, 1899, pp. 43-49, E. Petersen gives a different interpretation from Körte's (*ibid.* 1897, pp. 57-80; cf. *Am. J. Arch.* 1897, p. 426), of the Etruscan representation of

the capture of Cacus by Aulus and Caelius Vibenna, and also of the night rescue of Caelius from Tarquin and his men, by Aulus Vibenna and Mastarna. This he thinks does not represent a taking of Rome. The same rescue scene occurs on two South Italian craters and can hardly, therefore, be considered a purely Etruscan tradition. That the Tarquins were not Etruscan is at least uncertain.

Arretine Pottery and Potter's Stamps. — In *Jb. V. Alt. Rh.* 1898, No. 102, p. 107, Max Ihm treats of Arretine pottery and the stamps found thereon, a subject of peculiar interest in the light of the recent publication of *C.I.L.* XV. In fact, the article is a brief review of the additional information obtained from the material published in *C.I.L.* XI and XV, and is an amplification of that portion of Dragendorff's earlier treatise on *Terra Sigillata* (*Jb. V. Alt. Rh.* 96-97, p. 51), which refers to the pottery found at Arezzo or in its immediate vicinity.

Ihm first considers briefly what has already been discovered as to the age of this industry and the form and wording of the stamps. From the names appearing on these trade-marks the author thereupon classifies the more recently discovered products of the potteries of Arezzo and shows clearly what has been learned as to their locality and history.

INSCRIPTIONS

The "Eulogium Thuriae." — At Rome, on the right bank of the Tiber, about four kilometers outside the Porta Portese, an important fragment has been found of the inscription known as the "Eulogy of Thuria." (*C.I.L.* VI, 1527.) Five fragments were previously known, having come to light in various places; it is now suggested that the monument stood in the locality of the recent find. The new fragment speaks of the flight of the husband, who was proscribed by the second triumvirate, the aid given him by his wife, and her administration of the property in his absence; finally, of her great firmness, when an attack was made upon the house, — a house, it appears, which had been bought at the sale of Milo's property. The original inscription, it is now evident, was in two columns. On the back of the new fragment is an incomplete "tavola lusoria." There is some ground for the idea that the persons concerned in the inscription, are not, as has been generally supposed, Q. Lucretius Vespillo and his wife Turia, but others, whose story is not told elsewhere. (D. VAGLIERI, *Not. Scavi*, October, 1898, pp. 412-418. Cf. R. LANCIANI, *Athen.* June 3, 1899.)

Etruscan Inscriptions. — In *Not. Scavi*, 1898, pp. 304-318, G. Pellegrini gives two Etruscan inscriptions from travertine urns found in a tomb of the third century B.C., at Rapolano; fifty-nine Etruscan inscriptions, consisting partly of letters, partly of conventional signs, from urns and tiles found in tombs at Castiglione del Lago, only four of which have been previously published; four similar inscriptions from the same locality as the last group, now in the Museo Archeologico at Florence; also sixteen inscriptions, some Etruscan, others Latin, — found many years ago at Città della Pieve, but

not before published, acquired in 1896 by the Museo Archeologico at Florence.

Monuments of Etruscan Authors.—In *Jh. Oesterr. Arch. I.* 1899, pp. 129–136, E. Bormann publishes a fragmentary inscription from Corneto with the fragment published by him, *Arch.-Ep. Mitth.* 1887, pp. 94 ff. From the two fragments it appears that a man, the *tribunus militum* of a legion, whose cognomen was Etruscus, through the mediation of a Priscus caused statues of at least two persons to be set up in Tarquinii. These persons were writers of the Etruscan science of the *haruspices*. One of them was Tarquitius Priscus. The name of the other is unknown. Tarquitius Priscus may very well be from Veii. Whether a school of *haruspices* existed at Tarquinii is unknown. The *ordo haruspicum* for the empire probably had its seat in Rome.

Epigram from Aquileia.—In *Jh. Oesterr. Arch. I.* 1899, Beiblatt, pp. 49–50, Isidor Hilberg comments on the epigram *Carm. Lat. Epigr.* No. 1841, Buecheler,

*Accipe, Phoebe, precor, Tirynthia munera pro me:
haec tibi, quae potui, fortia dona dedi.
hic orbem domuit, tu pacem, Phoebe, dedisti:
utraque res votis annuat ista meis.*

He explains *utraque ista* as the object of *annuat*, *res* meaning *reality* or *event*.

Versification of Latin Metrical Inscriptions.—The versification of Latin metrical inscriptions with the exception of Saturnians and dactyls is carefully treated by A. W. Hodgman, in *Harvard Studies in Classical Philology*, IX, 1898, pp. 133–168.

Territorial Divisions in Germany.—In *Jb. V. Alt. Rh.* 1898, No. 103, pp. 12–41, Dr. Schulten studies the territorial divisions in Germany, basing his investigations on two inscriptions already published in Brambach, *Corpus Inscript. Rhenanar.* 348 and 1724. The discussion treats in a most thorough manner of the meaning and use of the word *scamnum* as it is found in the first inscription, and of *agr(um) c(enturiarum) IIII* in the second.

The Inscription from Henchir-Mettich.—In *R. Arch.* XXXIII, 1898, pp. 350–351, Maurice Pernot corrects in thirty-four places the readings in the inscription from Henchir-Mettich published by A. Schulten, *Die Lex Manciana*, Berlin, 1897.

COINS

A New and Interesting Type.—L. Forrer describes (*R. Ital. Num.* XII, 1899, p. 11) a number of unpublished coins from the collection of the Marquis of Exeter. Among them is one of unusual interest,—a *denarius*:

Obv. ADsertor Libertatis. Bust, helmeted, of Mars (?) to r.

Rev. PRIN · LEGION · XV. Victory to r., erecting a trophy.

This most unusual coin belongs to the interregnum of 68 between the death of Nero and the elevation of Galba, and expresses the general hope of a renewal of public liberty.

Tesserae and Seals.—In the *R. Num.* 1899, pp. 22 sq., Rostovsew brings to a close his thorough 'Étude sur les plombs antiques.' Of special interest is the evidence brought to bear upon the well-known passages of Martial, X, 74, 4 (*centum plumbeos*), and I, 99, 13 and 15 (*nigrae sordibus monetæ* and *plumbea selibra*). The greater number of *tesserae plumbeæ* belongs to the first and second centuries, the era of greatest commercial prosperity in Rome, and many of these were evidently tradesmen's tokens to be accepted in payment of minute sums. It is such 'vile money' that Martial has in mind in the passages cited.

MISCELLANEOUS

The Via Ostiensis.—In *Not. Scavi*, November, 1898, pp. 450-455 (2 figs.), L. Borsari discusses the course of the ancient Via Ostiensis. The ancient road had the same course as the modern one from the Aurelian Wall nearly to the site of S. Paolo. This is proved by the existence of tombs and by the remains of the bridge over the Almo. Near S. Paolo the original road was further west than the modern road, but in 386, when the basilica was rebuilt, assumed its present position. Remains of the original road were found under the church in 1850. Its direction is determined, moreover, by the position of tombs discovered near by. South of the basilica, the road followed approximately the present course, as is proved by the tufa bridge at Ponticello, and also by two pieces of the road itself. In one case the pavement is well preserved, and in both there is on the west a wall or dike of large tufa blocks intended to protect the road from floods. The ancient road is about 4 m. below the modern one.

The Black Pavement in the Comitium.—In *Rend. Acc. Lincei*, Vol. VIII, 1899, fasc. 1-2, pp. 39-45, D. Comparetti argues against the idea that the piece of black marble pavement, recently discovered in front of the Curia, is the tomb of Romulus. The legend that Romulus was taken bodily to heaven was very early, and was universally believed in the time of Augustus and later. If there had been a tomb, there would have been a special worship, which would certainly be mentioned by writers. The scholiasts on Horace, *Epod.* XVI, 13, are surely wrong in quoting Varro to the effect that Romulus was buried near the Rostra. He said possibly that from this place Romulus was taken up to heaven. The *niger lapis in comitio* is mentioned only by Festus, who was copying Verrius Flaccus; in the time of the latter it had evidently ceased to exist, and the phrase needed explanation. Therefore, it cannot be applied to the existing pavement. Moreover, the words *niger lapis* would hardly be used of a pavement formed of many stones. The only structure in the Comitium, to which the existing pavement may have belonged, is the tribunal of the praetor, which remained in use till the latest period of the empire. The question cannot be settled until there is further excavation.

The Eneolithic Period in Italy.—In *B. Paletn. It.* 1898, Nos. 10–12, pp. 280–295 (1 fig.), G. A. Colini continues his article on the eneolithic period in Italy. It is shown that the sepulchral caves of the Italian islands are related to those of the peninsula, that they indicate an extensive geographical distribution of eneolithic civilization, and the derivation from this of the eneolithic civilization. Attention is called to the discovery on the island of Pianosa of vase fragments of black color, decorated with points filled with a white substance, a form of ornamentation found in the caves of Sardinia and Sicily, and in the eneolithic tombs of the continent. At Chiaristella a Villafrati, in the province of Palermo, vases have been found like those found in the caves of Sardinia, of the Apuan Alps, the Basilicata, etc. In eastern and southern Sicily, and perhaps in the entire island, the civilization of the eneolithic period differed much from that of the neolithic period. Orsi sees here two distinct and successive migrations, but now regards them as both of Iberian-Ligurian stock. Notwithstanding the peculiarity of the Sicilian eneolithic civilization, there exist proofs of connection between that and the same period on the continent. Foundations of circular huts have been found, especially at Barriera near Catania, like those of the neolithic and eneolithic periods on the peninsula. The resemblance is very close between the artificial eneolithic caves of Sicily and tombs of the same period in Italy, especially in southern Italy. The different classes of neolithic and eneolithic antiquities of the continent, of Sicily, and the other islands, are due to the various branches of the Iberian-Ligurian family, each having its own peculiar development.

Poggio Buco, the Ancient Statonia.—The excavations of Mancinelli at Poggio Buco near Pitigliano, in 1896–97, produced the following results. The supposition that the ancient town on this site was Statonia is supported by the discovery of a lead missile, with the inscription “Statnes.” In the town itself were found remains of a temple which was built of tufa, bricks, and wood, dating from the end of the sixth century B.C. In wells within the temple area and in others elsewhere were found architectural fragments of terra-cotta, votive offerings, coins, and Etruscan inscriptions,—some representing the seventh and sixth centuries, others the last three centuries B.C. Of the temple, fragments of the terra-cotta cornice were found, and parts of three terra-cotta friezes of different patterns. Each frieze was composed of rectangular slabs, having each the same picture in low relief; the first represented animals, the second horsemen, the third chariots. They belonged to the interior of the temple. More numerous but less interesting were the votive offerings, vases, lamps, weights, coins, etc., belonging to the later period.

A small street was found paved with tufa and lined with the remains of buildings, which led to a small square also paved with tufa. The circumference of the ancient town, so far as it can be determined, was about 3 km. Some very early vase fragments were found, which indicate that the site was inhabited even before the arrival of the Etruscans.

In the excavation of the necropolis, it was found that the chamber tombs

are later than the tombs *a cassone*; in the latter, vases of *bucchero nero* and those painted in the Corinthian and Italic-Corinthian styles appear only rarely and then in those of latest date, while these vases are found in large numbers in the chamber tombs. It appears that these two styles of pottery came into use at about the same time. The tomb of the Etruscan-Roman period is a reduced form of the chamber tomb,—usually, a corridor with one *loculus* at the end.

The discoveries in the necropolis as well as those in the town,—especially the fact that no red-figured vases are found,—prove that civil life came to a sudden end here at the end of the sixth century, and was resumed in the third century B.C. Probably, as the strength of the town had diminished, the inhabitants took refuge in some other city. Then, when the Romans scattered the population of the large towns in the third century, a settlement was again made on the old site, but one much inferior to the first.

Excavations were also made at Pitigliano, and vases were found like those at Poggio Buco; others, however, represented the period,—the fifth and fourth centuries,—which is not represented at Poggio Buco. (G. PELLEGRINI, *Not. Scavi*, November, 1898, pp. 429-450; 9 figs.)

Forts about Lake Garda.—In *Jh. Oesterr. Arch. I.* 1899, Beilage, pp. 1-14, 2 maps, L. M. Hartmann discusses the thirteenth chapter of Book III of the Lombard History of Paulus Diaconus, and fixes the sites of the *castra* mentioned as being in the *territorium Tridentinum* in 590 A.D. These Lombard forts are closely connected with their Byzantine (and Roman) predecessors.

Topographical Studies.—In *Jh. Oesterr. Arch. I.* 1899, pp. 80-103, Otto Cuntz gives some of the results of his study of Roman Itineraries. The sign *co*, occurring in the "Tabula Peutingeriana," is really the sign ∞ , *mille*, and stands for one mile or a fraction of a mile. The seven instances of the sign are examined. They are: (a) *ad sanctum petrum eo ponte adriani*, (b) *in uinias co puteolis*, (c) *confluentibus co singiduno*, (d) *cosa eo succosa*, (e) *foro clodo co sabate*, (f) *fons eo neapolis*, (g) *tabellaria V? co grauisca*. The site of *Aequum Faliscum* is discussed. *Trebula Suffenas*, in *Monte Grani*, in *monte Carbonario*, *Vignas*, *Sublacio*, *Angulus*, the roads north of *Capua* on the "Tabula Peutingeriana," and *Gela siue Philosopanis* are also investigated.

The Treasure of Boscoreale.—The fifth volume of the *Mon. Mém. Acad. Insc.* (*Monuments Piot*) fasc. 11 and 12, 1899, is devoted to the treasure of silver vessels from Boscoreale. The text (130 pp.), by A. Héron de Villefosse, consists of a detailed description of the vessels, with discussion of their position in the history of art. An additional number, containing the conclusion of the text, is to be issued soon. Thirty plates give a complete publication of the vessels.

Sicel Remains at Plemmyrium.—In 1891, P. Orsi explored forty tombs on the northeastern part of Plemmyrium,—tombs of the second Sicel period, dating from the twelfth or eleventh century B.C. In February, 1897, he excavated others on the northwestern side of the hill. Objects of all periods were found, some of the tombs having been in use for many centuries.

Most interesting were antiquities of Mycenaean type, especially two bronze daggers, a necklace, and an ivory comb. These tombs belonged to the Sichel settlement which lined the harbor of Syracuse; it was on the edge of the Mycenaean civilization, which did not penetrate the interior of the island. By 1000 B.C., these people had disappeared, probably driven into the interior on the arrival of the Greeks; it is likely that the Greeks reached Sicily as early as the eleventh century.

At the same time, Orsi explored the ruin on Mondjo, the highest point of Plemmyrium. He found the massive stone foundation of a circular structure, 24.35 m. in diameter. In the centre were other stone foundations and a rectangular trench. He thinks that the structure was a large sepulchral monument, consisting of a ring wall and a mound of earth, built to receive the remains of the Syracusans who were killed while fighting against the Athenians.

A Sichel tomb and other evidences of occupation have been found on the little island in front of Plemmyrium, called *Iso lotto*, or *Scoglio della Galera*. (P. ORSI, *Not. Scavi*, January, 1899, pp. 26-42; 12 figs.)

Sicilian Gods.—The *Δέλλοι* and the *Παλικοί* are two distinct groups of divine beings; the former were the gods of the volcanic *crateres*, or bubbling lakes, of Eryke (Lake Fittija); the latter of a sanctuary of Palike (Salinetta de Paternò). The cult of these chthonic deities doubtless goes back to the first inhabitants of the island. That of the Palici was influenced by a Phoenician cult, and, in fact, the name Palici is Phoenician. The god Hadranos, widely worshipped in Sicily and identified with Zeus, or Jupiter, and with Vulcan, is to be identified with the Syrian god Hadran, or Hadaran, known at Hierapolis and Baalbek. The Sicilian hero Pediakrates, said by Diodorus to have been killed by Heracles, is originally a "Korndämon," like Carnus at Sparta and others. (ISIDORE LÉVY, *R. Arch.* XXXIV, 1899, pp. 256-281.)

FRANCE

Small Gallo-Roman Monuments.—In *R. Arch.* 1899, pp. 114-117, A. Vercoutre describes some objects found at Langres about 1860 and at Besançon about 1867. At Langres was a stele with the inscription DIONYSIVS, some small bronzes of Augustus, some nails, some *jetons* belonging to a child's game, some bits of stucco, and some fragments of pottery. Potter's marks are: GERMANIF (A and N in ligature), HOETASF, OF · SEC, COSAXTO, CINTVGNATU, and (from Sous-Murs) COCIA. On fragments of pottery from Besançon are the marks MOM and CALENDIO. A rude statuette from Verdun-sur-Meuse is published in a cut. A nude female figure is represented. The statuette is cast in copper, but details were finished with the burin. An inscription on the base reads DIESBER · S · TIA.

An Inventory of Gallo-Roman Figlinae.—In the *Revue des Études Anciennes*, I, 1899, pp. 143-162, Camille Jullian, under the general heading,

'Notes Gallo-Romaines,' writes of the ends and methods to be kept in view in an attempt to make an inventory of Gallo-Roman potteries. Archaeology should be made to record materials, instruments, methods of work, and decorations, epigraphy should collect the inscriptions with care for their forms, while names of persons and places should be made to throw light upon the sites of the industry. The potteries should be classified geographically, not by departments, but by the ancient towns.

The Terra-cotta Vase of the Musée Carnavalet.—The well-known inscription on the two sides of the terra-cotta vase found in Paris in 1867, and now preserved in the Musée Carnavalet, has been provided with another interpretation by Michel Bréal, which appears in *C. R. Acad. Insc.* 1899, pp. 193 f.:

OSPITAREPLELAGONACERVESA
COPOCNODITVABESTREPLEDA

The generally accepted interpretation is: (*H*)ospita reple lagona(*m*) cervesa; copo, conditu(*m*) (*h*)abes, est reple(*n*)da. Bréal believes that there is a ligature AA in the second inscription and reads *copocna* as the feminine of *copo*, with a Celtic termination (cf. *ibid.* p. 210), and interprets: *Copocna: auditum, habes, est repleta*. This is not accepted by Abbé Thédénat (*Ibid.* pp. 200–205; pl.), as he does not believe there is a feminine *copocna* and declares that there is no evidence of an A on the vase. He accepts the usual interpretation as given above, but regards *conditu(m)* as a noun and the two inscriptions as distinct. On p. 236 in the same number of *C. R. Acad. Insc.* Abbé Thédénat, attributing the suggestion to Gaston Paris, skilfully supports *reple da*, i.e. "fill and give (to me)" as the correct explanation of the second inscription. The *est* he explains "Il y en a."

Etruscan Origin of the Calendar of Coligny.—In *C. R. Acad. Insc.* 1899, p. 178, is a brief abstract of a note of G. Poisson, in which he tries to show that the calendar of Coligny must derive its cycle of five years originally from an Etruscan source.

Sainte Victoire.—In the *Revue des Études Anciennes*, I, 1899, pp. 47–58, C. Jullian, as a beginning of 'Notes Gallo-Romaines,' treats of the Sainte Victoire of Volx and Mont Sainte-Victoire, near Aix-en-Provence. He finds that the former is derived from the goddess Victoria, who is a Romanized form of the Celtic goddess Andarta (Andraste or Andate, Dio Cass. LXII, 8, 7), while the name of the latter is derived from that of a god, Ventur or Venturius, and has nothing to do with goddess Victoria nor with the victory of Marius over the Teutons.

SPAIN

Phoenician Cemeteries in Andalusia.—In *R. Arch.* XXXIII, 1898, pp. 328–336 (pls. xiii–xv; cut), the French Consul-general de Laigue records the discovery of Phoenician tombs at and near Cadiz from 1887 to 1895.

The tombs are rectangular, built of heavy blocks. In one was found a fine anthropoid sarcophagus, now in the Cadiz museum. The person represented is a bearded man. The work shows Greek influence, and cannot be earlier than the time of Pericles, while a later date is more probable. The small objects, personal ornaments and the like, including a statuette of Osiris, are, like those found in the Phoenician tombs, of Egyptian style, if not actually of Egyptian origin.

Polychrome Statuary in Spain.—In *C. R. Acad. Insc.* 1898, pp. 794–806, Dieulafoy gives an account of colored statuary and reliefs in Spain. The earliest extant monument of this art is the bust from Elche, but the practice of coloring sculpture seems to have been continued throughout antiquity, and was not given up at the time of the Renaissance when Italian artists abandoned it.

The Iberian City of Ello.—In the *Revue des Études Anciennes*, I, 1899, pp. 63–71, Pascual Serrano Gomez describes the ruins of an ancient city in the *Llano de la Consolacion*, near Montealegre, in the province of Albacete, Spain. Several pieces of Roman sculpture have been found here, some of which are in the Louvre, others in Madrid. Remains of Roman walls are extensive. The *Via Heraclea*, later *Via Augusta*, leading from Gades to Rome, passed by this important city, which is to be identified with the ancient Ello. The city appears to have been inhabited from an early date, though no remains earlier than the iron age have been found. A sketch map accompanies the article.

BYZANTINE AND MEDIAEVAL ART

Late Anatolian Art.—In the *Annual of the British School at Athens*, No. IV, pp. 79–94, J. W. Crowfoot publishes ‘Notes on Late Anatolian Art’ (7 figs.). He first discusses ‘Ornament on Phrygian Stelai,’ and finds that an ornament of conventional vines and flowers can be traced back to the second century after Christ. About A.D. 200 it begins to be supplanted by a naturalistic vine-ornament. Upon later gravestones “oriental” rosettes, scroll-work, etc., appear. In Byzantine art of the sixth century the oriental, natural, and classical elements are distinguishable. The second part of the article is devoted to the church at Yürme. This now ruined church was a vaulted structure of the early fifth century. It had a narthex extending across the west end entered by five doors. There was little carved ornament. A capital found in the village bears a monogram explained as Eudoxia, either the mother or daughter of Theodosius II. The nearest parallels to this building are Syrian churches, but the use of external buttresses distinguishes this alike from Syrian and Greek Byzantine buildings. The third section describes and publishes some architectural fragments,—capitals and dossierets,—from Yassi-euren.

The Symbol of the Fish.—M. Mowat, in a communication made to the Society of Antiquaries of France, presents the interesting view that the

formula Ἰησοῦς Χριστὸς, Θεοῦ Υἱὸς, Σωτὴρ, the initial letters of which form the word ΙΧΘΥΣ, which was adopted as an early Christian symbol, is based upon the formula found on Alexandrian coins of the time of Domitian, son of Vespasian, Αὐτοκράτωρ Καῖσαρ, Θεοῦ υἱὸς, Δομιτιανός, which in turn is derived from the formula on coins of Augustus, *Imperator Caesar, Divi filius, Augustus* and *Caesar Augustus, Divi filius, Pater Patriae*. The formula of the fish then originated in the church at Alexandria after the second persecution under Domitian and as a protest against the epithet Θεοῦ υἱός assumed by the emperor. This antedates by a quarter of a century the Neo-Sibylline verses quoted by Eusebius, in which the symbol is treated as an acrostic. (*B. Soc. Ant. Fr.* 1898, pp. 121-122.)

A Chapter in the History of Vestments.—In *L'Arte*, 1898, pp. 89-120, G. Wilpert publishes three important studies on the history of vestments. The first treats of the triumphal or festal robes of Roman Consuls, as represented on monuments of the fourth and succeeding centuries. This consisted of a *Tunica talaris et manicata*, the *Dalmatica*, and the *Toga picta*. The latter in process of time was folded so as to resemble a sash or stole. The second study treats of the *Pallium*, mentioned in the Law concerning the Vestments in the year 382. No direct monuments are known which represent the *pallium* prescribed for the *officiales*. But analogous garments indicate that by the same process of folding this came to resemble a sash or stole. The third study treats of the *Pallium Sacrum*. This had a similar history as the *toga picta* of the consuls and the *pallium* of the *officiales*.

A Byzantine Ivory Box.—In *L'Arte*, 1898, pp. 212-213, Professor Venturi publishes a Byzantine ivory box in a private collection in Rome, the composition of which argues an earlier date for such Byzantine boxes than has been assigned by Molinier, Robert von Schneider, and Hans Graeven.

Byzantine Stamped Glass.—In the *R. Ét. Gr.* for 1896, G. Schlumberger wrote upon Byzantine glass coin-weights. Some doubt has been thrown upon his interpretation of such stamped glass, inasmuch as none of the examples which he examined were stamped with numbers to indicate the amount, as in the coin-weights of lead or bronze. In the *Byz. Z.* 1898, pp. 603-608, Dr. Mordtmann describes seventeen examples of such glass stamped weights, in several of which the analogy with the bronze weights is rendered more complete by the presence of letters to indicate the amount.

Ivory Portrait of Queen Amalasvintha.—The ivory diptych published by Gori, *Thesaurus Diptychorum*, II, pls. 11, 12, is now divided. One half is in the Museo Nazionale in Florence, the other in the Royal Museum of Vienna. The Florentine portion bears the figure of a queen, identified by Hans Graeven in *Jb. Preuss. Kunsts.* 1898, pp. 82-88, as Queen Amalasvintha, wife of King Athalarich. The diptych must have been carved soon after the year 526.

The First Crusade.—Students of mediaeval history will be glad to have their attention directed to the very thorough chronology of the First Crusade (1094-1100), of which the first instalment is published by H. Hagenmeyer in the *R. Or. Lat.* 1898, pp. 214-293.

Lodges of the Templars in Syria, Cyprus, and France. — In the *R. Or. Lat.* 1897, pp. 389–459, and 1898, pp. 156–214, A. Trudon des Ormes has prepared a classified list of the lodges of the Templars established in Syria, Cyprus, and France.

On the Form of Romanesque Columns. — While the Romanesque column was in general cylindrical, examples of columns and colonnettes with shafts diminishing in diameter toward the top are cited for France in the Provence, in the Comtat Venaissin, at Roussillon, and in Languedoc; for Germany in Rhenish, Bavarian, Saxon, and Hanoverian churches. Examples of this survival from classic architecture are found also in Switzerland and even in Sweden. (VICTOR MORTET, *Bibl. Éc. Chartes*, 1898, pp. 578–588.)

Eastern Influence on Western Architecture of the Eleventh Century. — At a meeting of the Archaeological Institute (London), April 5, 1899, Mr. J. P. Harrison read a paper ‘On the Influence of Eastern Art on Western Architecture in the Eleventh Century.’ So little is known of the state of architecture in France and England in the first half of the eleventh century that it seemed well to give some of the information bearing on the subject which has lately been gathered from the works of Baron de Caumont and M. Viollet-le-Duc. The chief information from these authorities is the influence exerted in the centre of France by a colony of Greek merchants who established an emporium at Limoges, whence Eastern art and architectural ornament were diffused along trade routes in different directions early in the eleventh century, besides the introduction of cupolas and vaulting in Aquitaine. A second important improvement in architecture — in this case in Normandy at Rouen and Bernay in the time of Duke Richard II — appears to be due to visits from Syrian and Armenian bishops and monks at about the same date. Symeon, the abbot of St. Catherine’s on Mount Sinai, in particular spent two years at Rouen, and built a church there for a Norman nobleman. M. Ruprich-Robert describes the architecture at Bernay as entirely different from the Norman work at Caen, evidently by a foreign artist. The date of the church is pronounced by M. Robert to be before 1050. Another point of considerable importance on which he throws light is the introduction into Western Romanesque of a feature derived from Syrian art. It is the change of a Latin plan of church for an Eastern arrangement of pillars, two and two, of different sizes, at St. Étienne at Caen by Lanfranc in 1064, with a view of introducing vaulting. Mr. Harrison pointed out that alternate pillars and wall shafts like those at Caen exist in Harold’s church at Waltham, believed to have been built at nearly the same time; and that the chevron ornament on the nave arches was not a Norman invention. (*Athen.* April 15, 1899.)

The Origin of French Mediaeval Architecture. — In *L’Ami d. Mon.* 1898, pp. 203–210, Édouard Corroyer protests against the use of the term Gothic architecture and substitutes for it French mediaeval architecture. Its origin he still persists in finding in Aquitaine, Anjou, and Maine.

The Influence of French Gothic upon German Sculpture. — While French archaeologists like Enlant and Bertaux are tracing the influence of

French Gothic art in Italy and the Orient, it is interesting to find a German tracing the same influence in Germany. A. Schmarsow in *Rep. f. K.* 1898, pp. 417-426, recognizes French influence upon German sculpture not only in localities near the border line of France, but in remoter quarters, such as Magdeburg, Naumburg, and Bamberg. The sculptures of the cathedrals of these cities are among the finest products of Gothic sculpture in Germany.

Claus Sluter the Elder and Hannequin from Bois-le-Duc.—In the *Bibl. Éc. Chartes*, 1899, pp. 86-93, Henri Stein publishes a document from which it appears that an architect, Claus Sluter, father of the celebrated sculptor of the same name, and originally from Mainz, was called by the Duc de Berri to Bourges, where he lived in company with a painter on glass from Bois-le-Duc named Hannequin, also in the employ of the Duc de Berri. The document is a royal grant of pardon to Hannequin, who had killed the elder Sluter in a fray.

CYPRUS

The Abbey of Lepais.—In the *Ami d. Mon.* 1898, pp. 219-233, C. Enlant publishes an account of the Abbey of Lepais or Episcopia in Cyprus. The church is Cistercian in type and dates from the thirteenth century. The cloister is fourteenth century Gothic.

French Tombs in the Island of Cyprus.—C. Enlant, whose work, *Les monuments gothiques de l'île de Chypre*, is soon to be published by Leroux, presents an extract from this work in the *R. Art Chrét.* 1898, pp. 429-440, in which he considers the sepulchral slabs, sarcophagi, and painted tombs of the thirteenth and fourteenth centuries in Cyprus.

ITALY

Frescoes in the Transept of the Lower Church of S. Francesco at Assisi.—In the *Rep. f. K.* 1899, pp. 1-12 Paul Schubring reaches the following conclusions concerning the frescoes of the lower church of S. Francesco at Assisi. After the upper church had been finished and painted, attention was given to the lower church, and first of all to the cross-grained vault where the transept crosses the nave. Here Giotto worked with one assistant after his stay in Padua in 1306, and also painted the frescoes of the Crucifixion and the Legend of S. Francesco in the right transept. The ceiling frescoes of this transept are assigned: the history of the Child Christ to Giotto, and the later scenes of Christ's life to an artist from Siena. Then followed the left transept, painted with scenes from the Passion, by Pietro Lorenzetti, with a series of heads of saints painted by Simone Martini between 1317 and 1320.

The Cathedral of Cefalù.—In *Archaeologia*, LVI, 1898, pp. 57-70 (3 figs.), George Hubbard gives a description of the Cathedral of Cefalù, Sicily. The building was begun in 1132, under Count Roger's son Roger, the first king of Sicily. The roof was repaired in 1263. The church is built on the plan of the Latin cross, but with three apses at the east end.

The choir and transepts are vaulted and groined, while the nave has an open wooden roof. The special and predominant feature of the church is the pointed arch. All the original structural arches are pointed. The highly enriched west entrance, in which the round arch occurs, is a later alteration. The mosaics in the church are evidently the work of Greek artists. The writer mentions the somewhat close connection between England and Sicily in the twelfth century and believes that the pointed arch was introduced into England from Sicily.

S. Ambrogio at Milan.—The volume entitled *Ambrosiana* published at Milan in 1897 to commemorate the fifteenth centenary of the death of S. Ambrogio, contains a monograph of Luca Beltrami on the church of S. Ambrogio. In this monograph Beltrami assigns the church, with its ribbed cross vaults, to the ninth century. This view is rigorously criticised by G. B. Toschi in *L'Arte*, 1899, pp. 231–244, who shows the improbability that the Lombard type should have antedated other forms of European Romanesque by two centuries.

Archaeological Studies in Milan.—Serafino Ricci gave a lecture, January 24, 1899, before the R. Accad. Scientifico-Letteraria di Milano, on *Archaeological Studies in Milan*, in which he gave an interesting summary of the archaeological work accomplished by Milanese scholars from the fifteenth century to the present day. The lecture is published in part in the *Arch. Stor. Lomb.* 1899, pp. 87–112.

Mediaeval Monuments near Monte Vulture.—In the supplement to *Napoli Nobilissima* for 1897, in an article entitled ‘I monumenti medioevali della regione del Vulture,’ E. Bertaux draws attention to the French influences exhibited in the architecture of a number of twelfth and thirteenth century churches in the vicinity of Monte Vulture in southern Italy. (C. V. FABRICZY, in *Rep. p. K.* 1898, pp. 331–332.)

Bas-reliefs by Pacio and Giovanni di Firenze at Naples.—Schulz, in his *Denkmäler der Kunst des Mittelalters in Unter-Italien*, Vol. II, and Bertaux, in *Napoli Nobilissima*, Vol. IV, fasc. X, have called attention to the fine series of fourteenth century reliefs in the church of Santa Chiara in Naples, representing the story of S. Catharine. Stanislas Frascchetti publishes these reliefs in *L'Arte*, 1899, pp. 245–255, and on the ground of their resemblance in style to the monument of Robert of Anjou in Santa Chiara, assigns their authorship to Pacio and Giovanni di Firenze, contemporaries of Andrea Pisano.

SPAIN

The Ministerial Chalice of Silos.—In the *R. Art Chrét.* 1898, pp. 358–362, E. Roulin describes and illustrates a rare chalice which forms part of the treasure of the Abbey of Silos, a town of the province of Burgos, in the heart of Spain.

Though the inside of the bowl is gilded, the chalice is of silver and is somewhat clumsy in shape. The decoration in filigree is a little rude in execution, but interesting in design, showing Moorish influence in the horse-

shoe shape of the arch introduced. Judging from the workmanship the chalice exhibits, and from the lettering of a dedicatory inscription on its base, the author ascribes it to the eleventh century. The inscription declares it to be the offering of the abbot Dominicus, whose abbatiage was from 1041 to 1073.

FRANCE

A Fourteenth-century Madonna and Child.—In the *R. Art Chrét.* 1899, pp. 11–12, J. H. publishes a most interesting boxwood Madonna and Child, which long belonged to a convent founded by the Montmorency family. It is an excellent example of French sculpture of the fourteenth century.

Christian Ivories at Angers.—In the *R. Art Chrét.* 1898, pp. 287–292, L. de Farcy publishes a series of late Gothic ivories at Angers which are of considerable interest as illustrations of French mediaeval industrial sculpture.

A Twelfth Century Ivory Reliquary in the Museum at Angers.—The museum at Angers contains an ivory reliquary in the shape of a horn, which was presented to the Cathedral of Angers by Bishop Guillaume de Beaumont, who died in 1240. It is carved with oriental designs and is supposed to have been brought from the East by Bishop de Beaumont, who followed the Fifth Crusade. The inventory of the cathedral treasures under date 1255 records an ivory horn, which contained relics of Abraham, Isaac, Jacob, and Sarah. It is published by L. de Farcy in *R. Art Chrét.* 1898, pp. 468–470.

Boundary Stones of the Abbey of Saint-Seine.—In the *R. Art Chrét.* 1898, pp. 302–304, H. Chabeuf publishes three boundary stones of the Abbey of Saint-Seine. They are engraved with representations of saints, the drawing and superscriptions of which point to the thirteenth century, when the abbey church was built.

The Piscina of the Cathedral Church of Saint-Benigne at Dijon.—The *R. Art Chrét.* 1898, gives (p. 380) a hitherto unpublished illustration of the piscina of the cathedral church of Saint-Benigne at Dijon. This beautiful bit of architectural work is visible to-day, owing to the removal of some woodwork in the nave. It is lightly and delicately executed, although its proportions are unusually large. To avoid giving it the proportions of a window which would have the appearance of having been walled up, the architect gave much importance to the trilobes above, while the lancets below are strikingly slender.

Sepulchral Bronze of Frère Geoffroy Daniel at Fécamp.—The monk Geoffroy Daniel died at Fécamp in 1370. His sepulchral bronze was rescued from a workman in 1895 and placed in the museum at Fécamp. This inedited monument is published by Charles Normand in the *Ami d. Mon.* 1898, pp. 170–171.

The Abbey at Moissac.—In the *R. Art Chrét.* 1899, pp. 25–38, Jules Helbig gives an abundantly illustrated notice of E. Rupons *L'Abbaye et les*

cloîtres de Moissac, Paris, 1897, and concludes that this is one of the most interesting and carefully prepared monographs in the field of French monastic history which has appeared in the last quarter of a century.

Abbey Church of Montier-Saint-Jean.—In the *R. Art Chrét.* 1899, pp. 6–10, Henry Chabeuf publishes one of the portals of the Abbey Church of Montier-Saint-Jean, a charming example of thirteenth-century art in Burgundy.

The Cathedral of Senlis.—In the *R. Art Chrét.* 1898, pp. 278–286, Émile Lambin presents the readers of the *Revue* with a general account of the Cathedral of Senlis, where is represented architecture of the twelfth, thirteenth, fifteenth, and sixteenth centuries.

The Cathedral of Soissons.—In the *R. Art Chrét.* 1898, pp. 441–449, Émile Lambin gives a descriptive account of the Cathedral of Soissons, the nave and choir of which date from the thirteenth century, the right transept from the twelfth and the left from the fourteenth century.

BELGIUM

The Abbey at Aulne.—In the *R. Art Chrét.* 1898, pp. 369–376, 456–467, L. Cloquet presents an historical and archaeological monograph on the abbey at Aulne. This Benedictine abbey, in 1147, fell into the hands of the Cistercians. The church, now in ruins, was built in the thirteenth century.

GERMANY

The Evangelarium in the Rathaus at Goslar.—In the Rathaus at Goslar is an Evangelarium, the miniatures of which E. Dobbert publishes in the *Jb. Preuss. Kunsts.* 1898, pp. 139–160, 183–190. The compositions are strongly Byzantine in character, but the deviations from Byzantine models are abundant enough to show that the miniatures are probably by a German hand. At Halberstadt there is a Missal, the ornamentation of which has much in common with the Evangelarium at Goslar, and which may be dated to the period from 1241 to 1245. The Halberstadt Missal seems to be rather later than and dependent upon the Goslar Evangelarium.

The Church of the Holy Trinity at Munich.—Many interesting details concerning the early history of the Church of the Holy Trinity at Munich are contributed by F. J. Schmitt in the *Rep. f. K.* 1898, pp. 382–387. This Franciscan church was built in 1294, injured by fire in 1311 and 1327, and rebuilt in 1375. The model of it, made by Jacob Sandtner in 1572, is now in the National Museum at Munich. The church was restored in 1618–20 and again in 1773, and demolished in 1802.

AUSTRIA–HUNGARY

Stone Crosses in Mähren.—In 1893, A. Franz published in *Mith. C.-Comm.* an article on stone crosses in Mähren, in which he catalogued forty-three such crosses in this district. In the same periodical for 1899,

pp. 1-14, he adds sixty-four more, noting their location, dimensions, orientation, traditional purpose, and inscriptions. To the north of a line from Brunn to Olmüz stone crosses in Mähren are generally of solid form, while south of this line crosses carved in relief are more common.

St. Ruprechtskirche in Vienna. — The little church of St. Ruprecht is almost forgotten in modern Vienna. Its central nave dates from the Romanesque period, its one side aisle is Gothic in style, and its façade dates from the early part of this century. The plan of the church and many details are published by Anton Weber in *Mith. C.-Comm.* 1899, pp. 26-29.

ENGLAND

Metal Bowls of the Late Celtic and Anglo-Saxon Periods. — Many metal bowls have been found in England and also in Norway, made of thin bronze strengthened at the bottom and about the rim, and furnished with hooks ending in animals' heads, by which they were probably to be suspended. These are attached to disks which were fastened to the thin metal of the bowls. In some cases the disks and other thicker parts have been found without the thinner parts of the bowls, and they have therefore often been misinterpreted. The disks and other accessory parts of the bowls are adorned with scroll patterns in champlevé enamel. These patterns resemble those found in manuscripts illuminated in Ireland, or by Scotie scribes in Irish monasteries on the continent; and also those on sculptured stones of Scotland and Ireland, but not of England or Wales. Yet the evidence seems to be in favor of England as the place of their manufacture. The question then arises whether the spiral forms hitherto looked upon as specially Irish may not have originated in England. (J. ROMILLY ALLEN, *Archaeologia*, LVI, 1898, pp. 39-56; 7 figs.)

The Abbey Church of St. Alban. — In a paper read before the Society of Antiquaries, December 2, 1897 (*Archaeologia*, LVI, 1898, pp. 21-26; colored plan), William Page discusses the alterations made in the Abbey Church of St. Alban and their dates. The west front, built by Paul of Caen (1077-88), was probably not a beautiful structure, which would account for its removal in 1197 by Abbot John de Cella, who probably intended to build an entirely new west front about 73 feet westward of the west end of the Norman church.

Chapel of St. Thomas the Martyr in St. David's Cathedral. — This chapel is higher than the roof of the Cathedral. Within it is a beautiful Early English double piscina, consisting of two trefoil arches under a square head, having the spandrels filled with foliage. In one of the spandrels is a curious group explained as two armed men in combat, perhaps symbolizing war, while a dove in the eastern spandrel symbolizes peace. The chapel was built about 1220 A.D. The vault rises from octagonal shafts, and the bosses are richly carved. The two principal keystones contain, one the head of Christ with cruciferous nimbus, the other the Lord in glory. (ALFRED C. FRYER, *Reliq.* 1899, pp. 122-125; 3 figs.)

Aydon Castle, Northumberland.—Aydon Castle was originally built toward the end of the thirteenth century. In 1305 a license to crenellate was obtained. Additions and changes were made at three subsequent times, the latest being in the seventeenth century. The building is described in detail, and its history is given by W. H. Knowles in *Archaeologia*, LVI, 1898, pp. 71–88; 1 plan; 13 figs.

Iron Casting in Sussex.—The paper by J. Starkie Gardner on ‘Iron Casting in the Weald,’ a summary of which is given *Am. J. Arch.* 1899, p. 157, is published with 29 figs. in *Archaeologia*, LVI, 1, 1898, pp. 133–164.

IRELAND

Early Christian Art in Ireland.—Before Dante wrote of Paolo and Francesca, Christian art was familiar with the representation of a pair of lovers among the damned. Such a pair appears in the painting in the Campo Santo at Pisa, in the mosaics of Torcello,—this part being attributed to the tenth century,—and in a relief on a cross at Monasterboice. The cross is inscribed to Bishop Muredach, who died in 913 A.D. Christ with sceptre and cross stands in the middle; the redeemed in heaven, to the right, are absorbed in music. On the left, the condemned are seen cast into hell. The devil stands, with his three-pronged fork raised, behind two lovers who kneel folded in each other’s arms and pressing face to face, while beyond them a second demon carries his brazier aloft, and, raising his left foot, kicks the crouching figure of another sinner. This scene is apparently traditional. (MARGARET STOKES, *Reliq.* 1899, pp. 110–115; 3 cuts.)

The Abbey of Timoleague.—In the *Reliq.* 1899, pp. 88–97 (6 figs.), H. Elrington describes the ruined Abbey of Timoleague, in the Barony of Barryroe, about 22½ miles from Cork. As it stands now, it is a Gothic building strongly impregnated with Celtic influence. Its Gothic characteristics belong for the most part to the Early English period, or to the transition period between Norman and Early English, and its Celtic characteristics rather to the period of the horizontal lintel and sloping jamb than to the Romanesque period. The abbey was built in 1370. It is now roofless, but otherwise in good preservation. It surrounds three sides of a court 60 yards square. At an end is the church, a large building with spacious choir, nave, lateral wing, transept, and bell tower. The tower was built in 1518. The details of the architecture are described at some length.

RENAISSANCE ART

ITALY

Antonio Della Porta, il Tamagnino.—From a document published in *Il Politecnico* in 1897 by Diego Sant’ Ambrogio, it appears that Antonio della Porta executed the figured portions of the tabernacle to the right of the high altar at the Certosa di Pavia. Still unpublished documents show

that he was born not at Porlezza, but at Rovio, near Maroggia on Lake Lugano. His activity from 1491 to 1522 is traced by C. v. Fabriczy in the *Rep. f. K.* 1898, pp. 328-329.

Notes on the Study of Fra Angelico.—The recent volumes by Tumiati, *Frate Angelico* (Florence, 1897) and Supino, *Beato Angelico* (Florence, 1898), are made the basis of a careful study by Max Wingenroth in the *Rep. f. K.* 1898, pp. 335-345, 427-438. Wingenroth elaborates in detail the training of Angelico as a miniature painter, and by a comparative study of his Madonnas traces the gradual development of his style.

The Master of Correggio.—A phrase written by Spaccini in the sixteenth century suggests that Francesco Bianchi Ferrari was the master of Correggio. In *L'Arte*, 1898, pp. 279-303, Professor Venturi writes a critical estimate of Ferrari, publishes a series of documents relating to his work in Modena from 1481 to 1510, and concludes by drawing attention to the correspondences between the early works of Correggio and the paintings of Ferrari.

Notes on Leonardo da Vinci.—In the *Jb. Preuss. Kunsts.* 1898, pp. 225-266, Paul Müller-Walde publishes Leonardo's preliminary studies for the St. John of the Louvre, also several of his sketches of St. Sebastian. The Milanese School picture of St. Sebastian, in the Museum of Berlin, probably represents, more or less accurately, the completed work.

Domenico Rosselli.—In the *Jb. Preuss. Kunsts.* 1898, pp. 35-57, 117-134, C. von Fabriczy presents what is known from documents and the sculptured monuments of Domenico Rosselli, an almost forgotten Tuscan sculptor. His baptismal font at Sta. Maria a Monte (1468), and his altar table for the Cathedral at Fossombrone (1480), show the influence of Desiderio da Settignano, modified by that of Antonio Rossellino. His best-known works are decorative sculptures in the Ducal Palace at Urbino.

Sperandio of Mantua.—Sperandio has been long known as one of the foremost medallists of the Italian Renaissance. In the *Arch. Stor. Arte*, 1888, p. 385, and 1889, p. 229, Professor Venturi published documents which threw much light on the wider artistic activity of this artist. His sculptural works, especially the tomb of Pope Alexander V, in San Francesco, Bologna; a relief of Ercole I d'Este in the Louvre, and a bust of Nicola Sanuti (?) in the Berlin Museum, are published by Hans Mackowsky in the *Jb. Preuss. Kunsts.* 1898, pp. 171-182. In addition to these monuments, Professor Venturi in *L'Arte*, 1898, p. 374, attributes to Sperandio a terra-cotta relief of the Annunciation in the Cathedral of Faenza, and W. Bode, in *Jb. Preuss. Kunsts.* 1898, pp. 218-224, attributes to the same sculptor two terra-cotta Madonnas in the Berlin Museum, also a bronze plaque of Ercole I d'Este and his wife Eleanora of Aragon, and a fine medallion of Savonarola, shown in the Renaissance Exhibition recently held by the Berlin Kunstgeschichtliche Gesellschaft.

Early Florentine Maiolica.—For the Renaissance Exhibition held by the Berlin Kunstgeschichtliche Gesellschaft in 1898, was gathered from private collections in Berlin a series of early Florentine vases. Some of

these are published by W. Bode in the *Jb. Preuss. Kunsts.* 1898, pp. 206-217. They are strikingly oriental in form and design, nevertheless bear indications of being of local make. These date from the early fifteenth century. It is now known, however, that the art of glazing pottery was practised in Tuscany in the fourteenth, and possibly at the end of the thirteenth, century.

Paintings by Little-known Italian Masters.—In the *R. Art Chrét.* 1898, pp. 314-315, Gerspach adds to the list of works by little-known Italian masters the following:

(1) Milan. The Brera has brought a painting signed OPVS TOME ALANI CREMON MCCCC. The Civic Museum at Cremona contains one of his works.

(2) Pistoia. The Accademia Linguistica owns a fresco of the year 1292, signed: MAGISTER MANFREDINVS PISTORIENSIS.

It is known that Manfredino Alberti worked in the church of S. Zenone, Pistoia, in 1280.

(3) Castelvetro (Province of Modena). The church of Santa Maria at Castelvetro contains decorative wall painting by Fra Gian Antonio Scaccieri of the sixteenth century.

(4) Atena Lucana (Province of Salerno). The church of Madonna della Colomba is decorated with frescoes by Picchsueda di Polla.

Drawings in the Uffizi in Florence.—In the *Rep. f. K.* 1898, pp. 263-283, Emil Jacobsen treats of the drawings in the Uffizi which relate to paintings, sculptures, or buildings in Florence. He catalogues 204 of these drawings, which are mostly by Italian artists of the fifteenth and sixteenth centuries, and arranges them according to the sites of the monuments to which they relate.

The Church of Santissima Trinità, Florence.—A fresco of Domenico Ghirlandaio in this church, freed of its covering of whitewash in 1890, is published for the first time in *R. Art Chrét.* 1898, pp. 363-368. It is a magnificent work, representing the Sibyl of Tivoli announcing to the Emperor Augustus the coming of the Christ. While a great painter, Ghirlandaio can hardly be said to show genius; yet his 'Sibyl of Tivoli' exhibits a great power and inspiration.

Choir Books presented by Bishop Pallavicino to the Cathedral at Lodi in the Fifteenth Century.—Some fifteen years ago the cathedral authorities at Lodi sold some of their treasures; among these were six choir books presented by Bishop Pallavicino in the fifteenth century. These were offered to the Biblioteca Vittorio Emanuele in 1888, confiscated by the government, restored to the owner, and dispersed by sale in 1891. Descriptive notes of these choir books are given by Luca Beltrami in *Arch. Stor. Lomb.* 1899, pp. 116-124.

Description of the Parishes of Naples in 1598.—In the *Arch. Stor. Nap.* 1898, pp. 501-506, N. F. Faraglia publishes a description of the parishes of Naples made by the Notary Francesco Gennaro, of Naples, in 1598. The original document is preserved in the Curia Arcivescovile, and a copy of it is in the library of S. Martino Sopra Napoli.

On the Supposed Studies of Pinturicchio for the Borgia Apartments at Rome.—Professor Venturi has recently published in *L'Arte* an article on the drawings by Pinturicchio for the Borgia apartments of the Vatican, in which he rightly calls attention to correspondences, especially in costume, between certain figures in the drawings and the wall paintings. Of the series of seven drawings with oriental costumes, however, Professor Venturi fails to observe that only two are original drawings and that these have every indication of the individual style of Gentile Bellini, to whom the drawings are traditionally ascribed. The directions for coloring on one of the drawings are given in the Venetian dialect. It seems likely then that Pinturicchio made use of some of Gentile Bellini's studies of oriental costumes, made during the year he spent in Constantinople. (G. FRIZZONI in *Rep. f. K.* 1898, pp. 284-285.)

A Pontificale by Antonio da Monza.—In the Vatican is a splendid Pontificale with miniatures, usually assigned to Gherardo. A comparison with the signed work of Antonio da Monza in the Albertina at Vienna leads Professor Venturi to the belief that the miniatures of the Vatican Pontificale are by the same hand. (*L'Arte*, 1898, pp. 154-164.)

Lorenzo Lotto at Treviso.—In *L'Arte*, 1898, pp. 138-153, G. Biscaro publishes fifteen documents relating to Lorenzo Lotto in Treviso from 1503 to 1508. Little information is conveyed in them concerning his work during this period.

The Latin Bible of Federigo d' Urbino.—In the ducal palace at Urbino is a Latin Bible of the date 1478 with seventy figured miniatures, according to G. Milanesi executed for the most part by Attavante (1455-1520). A careful examination of these miniatures will exhibit several different hands. Attavante is one of these, but not the most prolific. In the absence of specific signatures these may be designated as Maestro unico, Maestro dei velluti, Maestro spigliato, Maestro livido, and Maestro dei colori cangianti. The Maestro unico draws his inspiration from Andrea del Verrocchio, the Maestro dei velluti and the Maestro spigliato from Domenico Ghirlandaio. An account of these miniatures and reproductions of three of them are published by Federico Hermanin in *L'Arte*, 1898, pp. 256-272.

SPAIN

A Reliquary in the Shape of a Hand at Silos.—The Abbey of Santo Domingo at Silos contains an unusual reliquary of silver in the shape of a hand. Beneath the upraised hand is a sleeve on which is inscribed, *Esta es la mano de Sant Valentin diola el ava Don Pe[dro]*, or, "This is the hand of Saint Valentine, presented by the Abbot Don Pedro." This Saint Valentine was Bishop of Saragossa. As the silver hand seems to be fifteenth-century workmanship, the Don Pedro may have been either Pedro de Arroyuela, Abbot of Silos 1480-90, or Pedro de Cardeña, Abbot of Silos 1490-92. (E. ROUBIN, *R. Art Chrét.* 1898, pp. 450-451.)

FRANCE

An Inedited Portrait of Henri IV. — In the Château d'Harambure is preserved a portrait of the Prince of Navarre, the future Henri IV, at three years of age. As Jean d'Harambure, Baron of Picassary, was a friend from childhood of the Prince of Navarre, it is not surprising that the portrait should be still preserved in this château. The portrait is published by Charles Normand in *Ami d. Mon.* 1898, pp. 133-137.

The Iconography of the Roman de la Rose. — In *C. R. Acad. Insc.* 1899, p. 15, is a summary of a paper by E. Müntz on the influence of the *Roman de la Rose* on the art of the fourteenth and the two following centuries. The figures of the *Roman* appear in many illuminated manuscripts and are found in combination with figures from other works, the *Vertus* and *Vices*, the *Siège du Château d'Amour*, the *Cité des Dames*, and the *Triumphs* of Petrarch.

Francesco da Laurana. — In *C. R. Acad. Insc.* 1899, pp. 257-268 (pl.), is an article by Maxe-Werly on Francesco da Laurana, caster and sculptor at the court of Lorraine. Laurana was still living in 1499, when he sold property at Marseilles. A "maître Laurens," then living at Nancy, worked on the tomb of Yolande, daughter of King René, and her husband, Duke Ferry de Vaudémont, in the church of Joinville in 1495. Church and tomb were destroyed in 1792, but descriptions and defective illustrations enable it to be reconstructed. A document of 1504 shows that the lower part of the tomb was by one Jacques Bichot, but the "maître Laurens," who worked at the tomb, is probably identical with Laurana, whose share of the work was probably limited to the recumbent statues of Yolande and her husband. This would explain the fact that the monument as a whole was not in the style of the Renaissance.

Nicolas Guillain, called Cambray. — Simon Guillain, 1581-1658, is a comparatively well-known artist. His father, a sculptor like himself, is less known. He was born probably about 1550 or 1560, but his works before 1613 are unknown. He was present at the marriage of a granddaughter in 1635, but his second wife is mentioned as a widow in 1639. Three works of Nicolas Guillain are recognized, published, and discussed by Paul Vitry, *R. Arch.* XXXIV, 1899, pp. 188-204 (2 pls.; cut). They are the monument of Martin Bellay in the church of Giseux (Indre-et-Loire), the statues of Pierre Jeannin and Anne Gueniot, his wife, in the cathedral of Autun, and the statue of an abbess of Notre Dame at Soissons. The abbess was probably Louise of Lorraine, and the statue was probably made from life about 1635. These works of Nicolas Guillain show conscientious realistic work and some talent, but nothing approaching genius.

BELGIUM

The Meister von Flémalle. — In the possession of the Countess de Mérode in Brussels is a fine Flemish triptych by an unknown master, whom Bode in the *Gaz. B. A.* 1887, p. 218, christened the *Meister des Mérodeschen*

Altars. Bode then ascribed to him two paintings in the National Gallery, and in 1893 Hymans attributed to the same master several paintings in the Prado Museum, Madrid. In the *Jb. Preuss. Kunsts.* 1898, pp. 8-34, 89-116, Hugo von Tschudi re-christens this artist the *Meister von Flémalle*, on the ground of three fragments of an altarpiece made by this artist for the Abbey of Flémalle, and now in the Städel Institute in Frankfort. He then ascribes to him another fragment of an altar in the Städel Institute, three paintings in Madrid, three in the National Gallery, one in the Somzée collection in Brussels, one in the Museum at Dijon, two in the Museum of Berlin, two in the Hermitage at St. Petersburg, one in the Rathaus at Löwen and two in the Museum at Brussels. In style this artist stands between Jan van Eyck and Roger van der Weyden, and may be regarded as the immediate predecessor of Hieronymus Bosch.

A Triptych of the Sixteenth Century.—Jules Helbig, in the *R. Art Chré.* 1898, pp. 349-357, publishes a most interesting account, illustrated by photographic reproductions, of a triptych which has been until lately in the castle of Warfusée, the property of the counts of Oultremont. This work represents four scenes from the passion of Christ; on the left wing the 'Ecce Homo,' on the right the mocking of Christ by the soldiers, on the back of the two wings, used as a single panel, Christ falling under the weight of the Cross on the way to His Crucifixion, and on the central panel, the only one with a gold background, the Descent from the Cross. The donor, a fine figure, whose face bears the marks of strong character, is represented in the scene where Christ has fallen under the weight of His Cross.

There being no records of any kind concerning the painting, not even the name of the artist being known, Helbig makes a careful detailed study of it with a view to discovering what he can of its origin. His conclusions are that it is a work of the first quarter of the sixteenth century, and by an artist of the Low Countries, though he finds it difficult to attribute it to a particular school. The painter seems free from Italian influences and but very slightly affected by the spirit of the Renaissance. The modelling of the decorative border of the central panel seems to him to exhibit German taste. He finds Nos. 107 and 108 in the Gothic room of the Museum of Brussels so like this triptych as to be in all probability by the same artist, although the triptych seems to him to be the finest of the three.

HOLLAND

The Last Judgment of Lucas van Leyden.—In the *Rep. f. K.* 1899, pp. 30-61, Franz Dülberg publishes an exhaustive historical and descriptive account of the great picture of the Last Judgment by Lucas van Leyden, now preserved in the Civic Museum of Leyden. The date, 1533, assigned to this picture by Tanrel and accepted by Hymans, Michel, Lafenestre, and others, is shown to be groundless. The picture was ordered August 6, 1526, as an altarpiece in memory of Claes Dirczn, who died soon after 1524.

GERMANY

The Dürer Question.—Scheurl's *Libellus de laudibus Germaniae* is frequently quoted in the consideration of Dürer chronology. It should be noted, however, that the passage referring to Dürer occurs first in the second edition of this work, printed in Leipzig in 1508. It mentions the "Rosenkranz Festbild" which Dürer completed September 23, 1506. The Dürer passage does not occur in the first edition of Scheurl's work, which was written in 1505 and printed January 18, 1506. (R. KAUTZSCH, *Rep. f. K.* 1898, pp. 286-287.)

Jacopo de' Barberi and Albrecht Dürer.—In the *Rep. f. K.* 1898, pp. 346-374, 439-458, Ludwig Justi examines with care the opinions of Galichon, Ephrussi, and Thausing concerning the relation of Jacopo de' Barberi to Albrecht Dürer. He concludes that while Dürer may have been led by Jacopo to a study of proportion and of the antique, the strong German master nevertheless influenced the inferior Italian artist in his manner of engraving and painting as well as in the selection of types, subjects, and composition. The opposite view is entertained by Berthold Haendcke in the *Jb. Preuss. Kunsts.* 1898, pp. 161-170, who specifies the instances in which Dürer's studies of the nude female were based on those of Jacopo de' Barberi, his studies of the nude male on those of Pollaiuolo, whereas in some instances he was influenced also by Giovanni Bellini.

Jost de Negker.—Jost de Negker has been known as an engraver who copied the works of Dürer and of Cranach. In the *Rep. f. K.* 1898, pp. 377-381, Campbell Dodgson publishes a Temptation of S. Anthony engraved by him and now in the British Museum. This proves to be a copy of a work by an unknown master.

Nikolaus Knüpfer and Adam Elsheimer.—In 1896 Friedrich Schlie published in Schwerin a small volume on Nikolaus Knüpfer in which he catalogued some twenty of his works in addition to those already known, and, on the basis of definitely established dates, sketched his artistic development. In the *Rep. f. K.* 1898, pp. 186-197, Heinrich Weizsäcker analyzes one of the most important of these paintings, known as the "Jagd nach dem Gluck" or the "Contento," and shows that it was a more or less free copy of a lost painting by Adam Elsheimer and that this painting is also represented by a second copy made by Johan König in 1615.

The Signature H. F. and the Painter Hans Franck.—The Reformation partisans in the year 1529 destroyed most of the altarpieces and ecclesiastical wall paintings in Basel. It is largely through engravings that the predecessors of Hans Holbein are to be studied. In the *Jb. Preuss. Kunsts.* 1898, pp. 64-76, Heinrich Alfred Schmid catalogues seven drawings and twenty-five woodcuts signed H. F., here identified as the painter Hans Franck.

Hans Wechtlin's Illustrations of the Life of Christ.—Hitherto forty-three of Hans Wechtlin's illustrations of the Life of Christ have been

known, from books published by Knoblauch or Schott in Strassburg from 1508 to 1522. One more of these engravings, representing the saying "The Wages of Sin is Death," is found in a volume, in the British Museum, published by Schott in 1541, entitled *Enchiridion Christianismi. De Promissionibus, Incarnatione, Miraculis, Doctrina, Vita et Passione Iesu Christi filii Dei*. (C. DODGSON, *Rep. f. K.* 1899, pp. 64-65.)

The Subject of the Tucher Sepulchral Bronze at Regensburg.—

The writers on Peter Vischer and his sons have misinterpreted the subject on the sepulchral bronze of Frau Margarethe Tucher in the Cathedral at Regensburg. That it does not represent Christ and the Sisters of Lazarus, but Christ and the Canaanitish Women, is proved by the inscription found under a replica of this bronze now in the National Museum at Munich. (BERTHOLD DAUN, *Rep. f. K.* 1898, pp. 198-201.)

Inscriptions on Brass Keys of the Sixteenth and Seventeenth Centuries.—The brass keys of the sixteenth and seventeenth centuries were not infrequently inscribed with Gothic characters of highly ornamental form, which seemed to be purely decorative. H. Kleinwächter has shown that the key to a Lutheran church in Posen contains an inscription which may be deciphered,

Nomen Christi benedictum in eternum.

Other keys appear to be similarly inscribed with biblical and other proverbs. (JULIUS KOHTE, *Rep. f. K.* 1898, pp. 327-328.)

Glazed Faience from Cologne.—Catalogues of collectors and dealers often attribute a certain class of glazed pottery to Augustin Hirschvogel of Nuremberg, whereas such ware dates from a period when he had given up making pottery. His successor, who worked after 1530, produced works which in form and technique appear to come from Cologne. Who this unknown Cologne potter was, who produced the faience published by O. von Falke in the *Jb. Preuss. Kunsts.* 1898, pp. 191-201, remains to be discovered.

AUSTRIA-HUNGARY

A Crystal Vase by W. F. Sibmacher at Prague.—In the Rudolphinum at Prague is a rock-crystal vase, mounted in gilded silver. On the vase is carved the Birth and the Resurrection of Christ. The vase is signed W. F. S. 1632. As signed works in carved crystal are rare, it is interesting to note that this vase was acquired at the Spitzer sale and appears to be identical with the vase described in the catalogue of the Künast collection of the year 1668 (see *Rep. f. K.* 1896, p. 31), where the artist's name is given as Wolff Friedrich Sippmacher. He was probably a relative of the Viennese goldsmith, Hans Melchior Sibmacher, who was the maker, in 1625, of a silver bowl in Klosterneuburg, and who was probably the son of the copper-plate engraver, Hans Sibmacher of Nuremberg. (O. K. CHYTIL, *Rep. f. K.* 1899, pp. 62-63.)

ENGLAND

Painted Screens in Devonshire.—The papers read before the Society of Antiquaries by C. E. Keyser on ‘The Panel Paintings of Saints on the Devonshire Screens,’ February 25 and March 25, 1897 (cf. *Am. J. Arch.* 1897, p. 449), are published in *Archaeologia*, LVI, 1898, pp. 183–222. Two photographic plates of the screens in Ashton church, Devon, are given, and an appendix is added containing a list of the Devonshire screens still or till recently remaining with figures of saints, sacred subjects, and arabesque patterns depicted or sculptured on the panels.

Samuel and Nathaniel Buck.—In the *R. Art Chrét.* 1898, pp. 381–383, J. A. Randolph gives a most interesting account of the life and work of the two brothers, Samuel and Nathaniel Buck, English engravers, who lived during the end of the seventeenth and the beginning of the eighteenth centuries. Mr. Randolph describes their method and style, and their works, topographical in character, comprising a vast number of views of cities, ancient castles, abbeys, priories, convents, monasteries, and landscapes. These were published in three large folios, forming to-day, from an archaeological standpoint, a most valuable collection.